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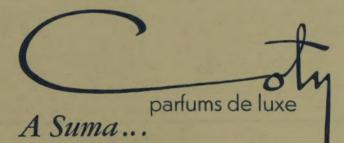
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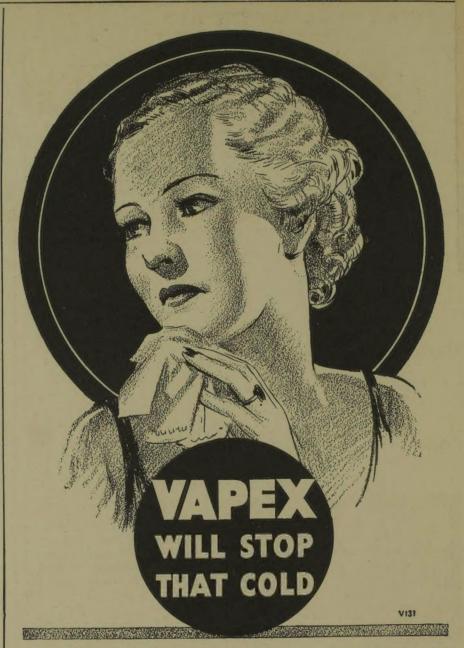
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MONTREUX-AND ITS AUTUMN CHARMS.

MONTREUX—AND ITS AUTUMN CHARMS.

Delightful at all times, Montreux, strung out along the shore at the eastern end of the Lake of Geneva, has a special charm in the autumn, sheltered as it is by high mountains from all cold northerly winds, yet open to the sun, and with an invigorating, mist-free air, whilst within easy reach are pretty woods, ablaze with rich colouring, and the views of the mountains across the Lake, the lovely Dent du Midi the finest, are exceptionally beautiful.

There is variety, as well as charm, in Montreux. You can saunter in the sun along a fine, tree-lined promenade by the lake shore, and revel in the view, explore the old-world attractions of Clarens, Charnex, Vernex, and the other little villages which go to make up what is known as Montreux, and you can climb up to Glion, clustering on the hillside a thousand feet above, passing through the lovely Gorge of Chaudron, or take the funicular to Caux, which tops Glion by 1700 ft., and from which the panorama of lake and mountains is perfect; and by ascending still higher, to the summit of the famous Rochers de Naye, the funicular takes one to within two or three hundred feet of the crest — you have this panorama on an incomparably grander and vaster scale.

In the neighbourhood of Montreux there are many places of interest which are easy of access. On a height to the west, above Clarens, stands the Château



ABOVE MONTREUX: THE OLD CHÂTEAU OF BLONAY, FROM WHICH THERE IS A LOVELY VIEW OF THE MOUNTAINS ACROSS THE LAKE OF GENEVA. Photograph by Swiss Federal Railways.

des Crêtes, which was once a favourite summer resort of Gambetta; Clarens, too, has the Château of Châtelard; in near-by Vevey, in the church of St. Martin, lie the remains of Edmund Ludlow, one of the judges of Charles I., and who was one of the signatories of the warrant for his execution; who fled to Switzerland at the Restoration, when Charles II. demanded his extradition, which was firmly refused; on the hills above Vevey is the picturesque mediæval Château of Blonay, which is a splendid viewpoint; and then, a short distance from the station of Veytaux, standing in an extremely romantic position, on an isolated rock by the lake-shore, is the Castle of Chillon, said to date back to the days of Louis &



MONTREUX FROM THE LAKE OF GENEVA: A CHARMING VIEW SHOWING GLION HIGH ABOVE THE TOWN, AND, HIGHER STILL, CAUX, WITH THE ROCHERS DE NAYE OVER-TOPPING IT.

Photograph by Swiss Federal Railways.

Débonnaire (it has pillars in its vaults in the Early-Romanesque style), and in a dungeon of which once languished Francis Bonivard, imprisoned there by the Duke of Savoy for having espoused the cause of the Republic of Geneva, and whose fate has been immortalised in Byron's poem, "The Prisoner of Chillon." Montreux is also an excellent centre for excursions by motor car to such interesting spots as Gruyères, with its picturesquely mediæval appearance; Les Pléiades, a famous beauty spot, with a superb view; along the Rhône Valley, by Villeneuve, to Bex, and up to Villars; or, crossing the Valley, to some of the mountain resorts of Savoy. One can go, too, by road, or by the very fine lake steamers, to Ouchy, for Lausanne, capital of Vaud, and with memories of Gibbon; to Coppet, where once lived the celebrated Madame de Staël; to Nyon, with its ancient Castle; to Geneva, one of the world's great culture-centres; and to Evian, the gay resort on the French shore of Lake Geneva; and the service of the Montteux-Bernese Oberland Railway brings within easy reach such charming mountain resorts as Les Avants, Château d'Oex, and Gstaad.

Indoor attractions in Montreux are to be found at its fine Kursaal, which has comfortable lounges and reading-rooms, a concert hall, and a restaurant which is a very popular rendezvous. There are three cinemas, and sport facilities include tennis and golf, fishing, and boating on the lake. Accommodation is almost unlimited, seeing that there are no-less than upwards of seventy hotels and pensions in the district, of which the largest and best-known is the Montreux Palace, one of the most comfortable hotels in Switzerland. And to get to Montreux is a very simple matter, for it is on the main line from Paris to Italy, and involves no change of carriage, enabling the journey to be accomplished in comfort.



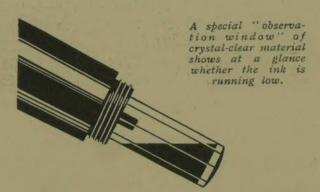
corner of the drawing room of a flat in Park Lane where the entire decorations and furnishings were carried out by Harrods. Of particular interest is the chair in the foreground. Shaped in the Queen Anne tradition it is covered in beige silk velvet with cushion and pelmet of an 18th-century design in beige silk brocade.

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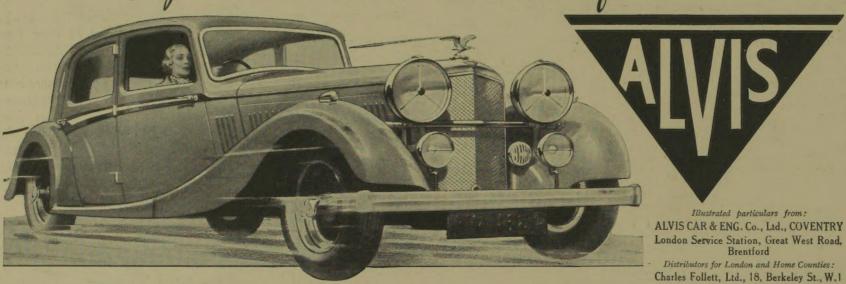
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AN IMPRESSIVE DEMONSTRATION OF ANGLO-EGYPTIAN CONCORD: THE COMPOSITE NAVAL AND MILITARY PARADE IN ALEXANDRIA—THE ROYAL ULSTER RIFLES IN THE MARCH-PAST, PRECEDED BY EGYPTIAN MOUNTED POLICE,

The people of Alexandria were stirred to great enthusiasm by the joint Anglo-Egyptian naval and military parade, held there on October 11, especially since it was many years since British and Egyptian troops had been seen together. Altogether there were about 3000 men in the march-past. It was headed by the first Naval detachment, with a band of the Royal Marines, followed by further bodies of Marines and Bluejackets. After them came two battalions of Egyptian

infantry, and, finally, a column of the Royal Ulster Rifles. Each detachment was preceded by a file of Egyptian Mounted Police. The whole display, along with the popular acclamation it evoked, formed an impressive demonstration of Anglo-Egyptian concord. As seen on page 632, the High Commissioner, Sir Miles Lampson, took the salute. With him were Admiral Sir W. Fisher, Commander in Chief, Mediterranean, Nessim Pasha, Premier, and General Tewfik Pasha, War Minister.



By G. K. CHESTERTON.

THERE are at this moment two schools of internationalists; or, rather, it would be more correct to say, there are two types of pacifist. And there is no deeper and deadlier sort of quarrel in the world than the quarrel between two men who do the same thing for opposite reasons. The man who keeps dogs and cats in order to pet them and the man who keeps dogs and cats in order to vivisect them are obviously more antagonistic to each other than either is to the man who keeps no dogs and cats at all. The man who goes to church to take part in a service and the man who goes to church to start a riot and stop a

service are more likely to come into collision with each other than with the man who does not go to church at all. And though speech abound in phrases of vague combination the modern press and public vague combination and more or less unreal unity, the basic differences stand out very starkly under any kind of stress or trial; and no men differ so violently as those who are supposed to agree. The lovers of peace in England seem to be specially divided by two different views of Europe; one being that the Continent is too bad to be meddled with, and the other that it is too good to be messed up; one that foreigners are too vile to be helped, and the other that they are too valuable to be hindered. The former in one sense in favour of international peace, but he is still more in favour of international separation. The latter may, in some cases, be even ready to run the risks of interrun the risks of inter-national war, in following any ultimate hope of inter-national unity. The former has for his highest hope the notion that nations may agree to differ. The latter has what I should call the higher hope, at any rate the harder or more heroic hope, that they may differ in order to agree.

It is a tragic jest that the last outbreak of hostilities, whatever its intrinsic merits or demerits, is likely to do harm to both these very different versions of the idea of keeping the peace. If it does not bring very near, it certainly brings very much nearer the pos-

sibility of even outlying nations being involved in actual conflict. But it also tends to interpose a temporary obstacle to the deeper sort of international comprehension. There is every hope that Europeans will not be forced to fight each other; but there is not very much hope that Europeans will be helped to understand each other. And this is all the more tragic because, in a great many subtle and almost secret ways, Europeans have been showing lately a deeper tendency to understand each other. In most cases it had perhaps gone no further than the gradual abandonment of a quite negative neglect or ignorance or isolation. But though it might have gone no further, in the worst cases, than to make it possible again for nations to suspect each other, at least it would never again have been possible for them to ignore each other.

Both these two attempts at comprehension have been unlucky. The first internationalists failed because they only combined the anti-national people of all nations. A man might be a good man though the French regarded him as a bad Frenchman, or the English regarded him as an un-English Englishman. But it was not very likely that the combined policy of these two good men would be particularly representative of England or France. But matters would not be much improved by a new sort of narrowness that actually boasts of being narrow, and acts from a motive of nationality because it cannot even rise to a morality of nationalism. If we do not wish to go back to the priggish and unpatriotic pacifism, still less do we wish to go back to the mere ignorant

art in a service and the start a riot and stop a go back to the priggish and unpatriotic pacifism, still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy and the still less do we wish to go back to the mere ignorant about all the affairs of heavy an

BRITISH AND EGYPTIAN AUTHORITIES AT THE SALUTING-BASE DURING THE GREAT NAVAL AND MILITARY PARADE IN ALEXANDRIA: SIR MILES LAMPSON, HIGH COMMISSIONER, AND NESSIM PASHA, THE PREMIER OF EGYPT (SEEN IMMEDIATELY TO THE LEFT OF A TREE), WITH OTHER OFFICERS AND MINISTERS, WATCHING THE MARCH-PAST.

(SEEN IMMEDIATELY TO THE LEFT OF A TREE), WITH OTHER OFFICERS AND MINISTERS, WATCHING THE MARCH-PAST. As noted under an illustration of the event on our front page, a joint Anglo-Egyptian naval and military parade took place in Alexandria on October 11, and proved a highly popular occasion. The above photograph shows the distinguished group at the saluting-base in Mohamed Ali Square, a large open space in the centre of the commercial quarter of the city. Sir Miles Lampson, the High Commissioner, arrived with Admiral Sir William Fisher, Commander-in-Chief in the Mediterranean, and they were followed shortly afterwards by Nessim Pasha, Premier of Egypt, and the Minister of War, Major-General Tewfik Pasha. They took up their position under the trees on the pavement at a point where a road intersects the square. For an hour before the first column was due to pass, the square was packed with spectators and all ordinary traffic had ceased. Every window, balcony, and house-top was occupied, and there were thousands of people in the square, apart from those lining adjacent streets. When the march-past was over, the crowd broke across the square and, surrounding the cars of Sir Miles Lampson and Nessim Pasha, gave them an ovation, cheering with the utmost enthusiasm.

provincialism of the man who could only praise patriotism in himself by despising it in other people. And there have been of late some rather unpleasing exhibitions, in our own Press and public opinion, of that sort of patriotism which was only provincialism. Meanwhile, by one of the most curious overturns in contemporary politics, a great mass of those who used to be Pacifists have suddenly turned into a sort of Jingo. I have considerable sympathy with their feelings, considered as feelings. But then I think a Jingo is a much jollier sort of fellow than a merely cold blooded and calculating Imperialist. Only amid all these ethical eddies and perpetually shifting currents of cosmopolitan idealism, the ordinary man has lost even such guidance as he had from a narrow nationalism or a narrower Quakerism. He is more entirely bewildered than when he was entirely benighted.

Anybody with any fad or fallacy has been allowed to chill and weaken his instinct for being a good

Englishman; and nobody with any philosophy or history has ever explained to him the idea of being a good European. At the best, he has been taught to rally to a sort of arbitrary Party System in all the countries of the earth, and to neglect the living traditions entangled in real quarrels, so long as he can satisfy himself that he is supporting republics against kings, or proletarians against private property, or young people against old people, or black people against whites; or vice versa, of course, in all these cases. This is better than mere insular ignorance about all the affairs of humanity, such as is preached

to us in some sections of the Press. It is not a solution of the present problems of England, simply because it is not founded on the rudimentary knowledge of the real history of England. The real English history is a European history. You and I are concerned with Continental affairs, at least intellectually and spiritually, not because we are all Parliamentarians, or because we are all Parliamentarians, or because we imagine that all the people we choose to agree with are exactly like ourselves; but because there was never a time when we were not concerned with Continental affairs, even in the independent control of our own affairs.

I know there have been some who have talked at large about being Anglo-Saxons; by which they seem to mean being Anglo-Americans. But the fact that the English are Europeans was quite clear to the real Anglo-Saxons; and to everybody, I suppose, except the Anglo-Israelites. And that thesis would not have commended itself to Alfred translating Boethius, or to Edward the Confessor talking to his friends from Normandy. Oddly enough, we had much more of this intellectual internationalism even when we were a much more insular nation. There is much exaggeration, in both directions, in the debates about the "spacious times" of Queen Elizabeth. Elizabethan politics were not so spacinor even so patriotic as is

ous as is implied by some, nor even so patriotic as is implied by others. They were several centuries nearer to the internationalism of the Middle Ages. They had not a little of the cruelties and exaggerations of the Middle Ages. But, anyhow, they were in one way more spacious than the modern ages: in the fact that Queen Elizabeth could talk Greek and Latin and Italian probably with greater fluency than Mrs. Pankhurst or any modern Feminist. It was still true of the later period; the period of our most insular and almost insolent patriotism. In the age of Nelson or the elder Pitt, England was almost wholly national, and in the common sense not at all international. But that did not prevent Pitt, in Parliament, from invoking the authority of Virgil upon the future of Africa; or Lady Hamilton being painted as a Greek goddess according to an Italian school of art. It is a pity if all the advantages even of the Grand Tour are to be lost after the Great War; and still more unlucky if such separatism is to be the only price of peace.

THE LEAGUE'S RESORT TO SANCTIONS: "KEY" SPEECHES FOR AND AGAINST.



M. TECLE HAWARIAT (ABYSSINIA).

ent of Abyssinia reminds the Assembly that, in its aggre-he most highly perfected instruments of death yet devise. Abyssinia implores each member of the League to use extermination... Though deeply engaged in operation Government is at the disposal of any organisation which ague Council or Assembly to secure immediate cessation



M. PIERRE LAVAL (FRANCE).

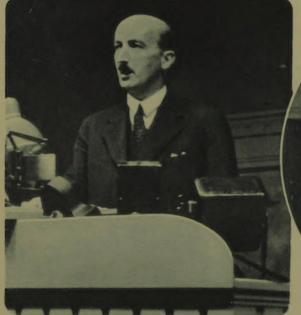
Covenant is our international law. We cannot infringe it is moment, when each one must assume his responsibilities, my duty. Friendship also dictates to me another duty. ighest international institution to pursue, along with the appropriate of the contraction of the contraction of the contraction of the contraction.



MR. ANTHONY EDEN (GREAT BRITAIN).

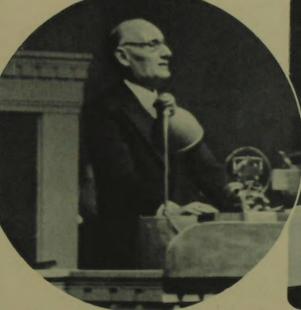
The maintenance of peace is the first objective of British foreign policy; the British people. War is a callous anachronism. If civilisation is olish in practice that which we have condemned in principle. . . Action is for the members of the League collectively to determine what that

behalf of his Majesty's Government in the United Kingdom I declare our willingness to take our full part in such action.... It is essential that such action should be prompt. That is the League's responsibility.... We abate not by one jot our desire for an early and peaceful settlement in accordance with the Covenant. In that task we are prepared heartily to co-operate."



M. DE VELICS (HUNGARY).

ngary is bound to Italy by centuries of friendship. I doubt her the present dispute is really a case for the application nctions designed for cases of flagrant bad faith. However that be, the economic position of Hungary is peculiar. Hungary ids largely on its exports to Italy, and to disturb this market the mean the ruin of Hungary. . . The League's task is to prevent war by removing its causes."



BARON ALOISI (ITALY).



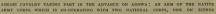
BARON PFLÜGL (AUSTRIA).

THE MOMENTOUS SANCTIONS DECISION AT GENEVA: DELEGATES OF NATIONS VITALLY INVOLVED SPEAKING ON THE OCCASION.

At the League Assembly on October 9, all but two delegates assented to the Council's decision that Italy had violated Article XII. of the Covenant. On October 10 the Assembly decided, by 50 States to 2 (excluding Italy and Abyssinia)

to institute collective measures against Italy. The two dissentient States were Austria and Hungary, whose delegates had spoken on the previous day. Various plans for applying sanctions have since been proceeding.

A SQUADRON OF ITALIAN ARROFLANES DRAWN UP READY TO TAKE OFF ON THE ASKARI CAVALRY TAKING PART IN THE ADVANCE ON ADDWA: AN ARM OF THE NATIVE NORTHERN FRONT: MACHINES SUCH AS ARE BEING USED EXTENSIVELY FOR RECON-ARMY CORPS WHICH IS CO-OPERATING WHILE WHITE WORLD ADDITIONAL CORPS, ONE ON EITHER NAMESANCE REPORT INT. ADVANCE OF TROOTS.





ASKARI INFANTRY ADVANCING: A FORCE FROM WHICH IT WAS RUMOURED THAT RABLE NUMBERS DESERTED TO THE ABYSSINIAN SIDE, THOUGH THESE RUMOURS WERE DENIED IN ROME.



ITALIAN TROOFS BRINGING A MOUNTAIN GUN INTO POSITION ON THE ADOWA FRONT: THE KIND OF ARTILLERY USED BY THE INVADERS IN THE RUGGED AND MOUNTAINOUS

THE VITALLY IMPORTANT WORK OF CONSOLIDATING THE POSITIONS ALREADY WON BEFORE VENTURING ON FURTHER ADVANCE: TRALLAN AND MATTRE WORKMEN BUILDING A ROAD FOR MOTOR TRAFFEL IN OCCUPIEDO ABYSSIMIA.



AT THE RUN IN PURSUIT OF ABYSSINIANS IN RETREAT: A DRAMATIC PHOTOGRAPH FROM THE HEART OF THE WAR ZONE.

In our last issue we gave what details were known of the Italian attacks from Eritres and Someliand, and reported the coupation of Adowa on October, 6. These striking photographs were taken in action as the Italian forces advanced in the north. When the line Adowa-Entisto-Adigrat had been reached, there was a lull in the advance while the Italians undertook the vitally important work of consolidating the territory occupied and assuring their communications. It became very clear that the leason of 1996 had been well learnt and that General de Bono did not intend to make any unsupported inroads into hostile country. By immense

energy, roads capable of carrying heavy wheeled traffic were pushed up to the front, and by October 11 it was said that motor vehicles could reach Adowa. Italian aeroplanes were of inestimable service in the advance. They were used for Ilaison. contains and the interment service in the extraord. Into your good to talked, of the Italian army advancing from Eritera as 110,000 men, with 50 gurs, 200 machine-guns, and 92 talke. On October 13 General de. Bono entered Alase and unveiled there a stone monument, made in Florence, to the dead of 10% of Certain Abyssinian chieftains and their men have deserted to the Italian gift.

THE NEW BATTLE OF ADOWA: ACTION PHOTOGRAPHS OF THE ITALIAN ATTACK ON NORTHERN ABYSSINIA.

MOUNTED ITALIAN TROOPS ADVANCING ON ADOWA: THE ATTACK WHICH WON FOR ITALY HER "SENTIMENTAL VICTORY," AVENGING THE DISASTER OF 1896; THOUGH LATER REPORTS DENIED THE EARLIER STORIES OF FIRECE FIGHTING AND SUGGESTED THAT THE ABYSSINIANS MADE NO ATTEMPT TO HOLD THE TOWN IN FORCE.



ITALIAN TANKS PROCEEDING OVER ROUGH COUNTRY DURING THE ATTACK ON ADOWA-TWO OF THE NINETY-TWO WITH WHICH THE FORCES ADVANCING FROM ERITREA ARE SAID TO BE SUPPLIED: A PHOTOGRAPH VIVIDLY SUGGESTING THE NATURAL OBSTACLES IN THEIR PATH.

THE "WESTMINSTER" OF ABYSSINIA: AKSUM, THE PLACE OF



AKSUM AND ITS MONUMENTS: A GENERAL VIEW OF THE GREAT GROUP OF STELAE ON THE NORTH-EAST KNOWN BY THE NAME OF "ENDA JESUS";

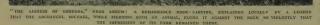


(LEFT) RUINS OF THE DESIGNED TO REPRE-SENT A CASTLE OF MANY STOREYS: SECTIONS.

RIGHT) THE TOP OF A HUGE FALLEN
PILLAR AT AKSUM,
DESIGNED IN THE
"MANY-STOREYED"
STYLE: THE HEAD
OF "THE STELE IN
THE STREAM,"
SHOWING T-SHAPED
ORNAMENTS WHICH RATHER SUGGEST



A KSUM, the Holy City of Ethiopia, might be called the Abyssinian "Westminster," seeing that all the Emperors before Menelik II. were crowned there. It lies only twelve miles from Adowa, and immediately after that town of tragic association had fallen into Italian hands, on October 6, attention was focussed on Aksum's fate, and its ancient monuments. We are indebted to the Royal Geographical Society for access to the above-mentioned volume from which our illustrations are reproduced. The "Encyclopædia Britannica" states: "The old Abyssinian Book of Aksum contains the native legend of its foundation many thousands of years ago.
The first authoritative mention of it, however, is in the Periplus Maris Erythraei (Voyage Round the Erythræan Sea, about A.D. 67), where it is referred to as the seat of the Axumite kingdom, successor of the more ancient Punt. It contains the ancient church where, according to tradition, the Ark of the Covenant, brought from Jerusalem by the son of Solomon and the Queen of Sheba, was deposited and is still supposed to rest. The church was burned when Aksum was sacked by Mohammed Gran, the Muslim invader of Abyssinia, in about 1535, and a new one was erected by the Portuguese shortly afterwards. It stone obelisks, many of which are still standing. The tallest still erect is 60 ft. in height. The highly finished monoliths are all representations of a many-storeyed castle, with an altar at the base. They appear to be connected with Semitic sun-worship and are assigned



THE GREAT STELA AT AKSUM (IN THE BACKGROUND) AND A SIDE VIEW

CORONATION OF ALL THE EMPERORS BEFORE MENELIK II.

SHOWING (AMONG TREES NEAR LEFT CENTRE) THE PRECINCTS OF THE CHURCH AND (ON RIGHT) THE MAI SCHUM CISTERNS.

by Bent to the same period as the temple at Baalbek." Elsewhere the same authority says that "although the monuments dating from the fourth century A.D. discovered at Aksum by Theodore Bent ('The Sacred City of the Ethiopians') are

still the most important," many new discoveries of "prehistoric" date have since been made. "Littmann [we read], the leader of the German expedition to Aksum, holds that the carved and decorated monuments generally termed 'obelisks' are, in fact,

THE GREATEST STELA STILL STANDING AT AKSUM: A TALL COLUMN DESIGNED TO REPRESENT A MANY-STOREYED CASTLE (IN HIGHLY STYLISED FORM), WITH AN ALTAR AT THE BASE. stelae (of huge dimensions, from 15 to 33 metres), and therefore each to be regarded as part of a tomb. . . . Other monuments include rude monoliths, some ornamented with bands, and a most spirited rock-carving of a lioness." Regarding this work, known as the Lioness of Gobedra, we read in the above-mentioned German book: "The length from end of nose to end of tail is 3'27 metres. It cannot be called a relief. The design is a sharply grooved drawing. Except the head, which shows slight modelling, the natural rock surface is untouched. Despite this lack of detail, the very naturalistic shape is vigorous and life-like. Why it was placed here in a complete desert cannot be imagined. Legend says that the Archangel Michael Gught such an animal, and fung it against the rock so viciently that its impression has remained. Perhaps it was the work of a shepherd, who had seen lions often enough and drew this one in his

leisure time while guarding his flock."







WHERE, TRADITION TELLS, THE ARK OF THE COVENANT, BROUGHT FROM JERUSALEM BY THE SON OF SOLOMON AND THE QUEEN OF SHEBA, WAS DEPOSITED AND IS STILL SUPPOSED TO REST: THE CHURCH OF ZION, THE MOST SACRED BUILDING OF ALL IN THE ABYSSINIAN CITY OF AKSUM—A VIEW OF THE WEST FRONT.



SCIENCE. THE WORLD



UNSEEN ALLIES OF ABYSSINIA.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

N sending her armies into Abyssinia, Italy has indeed given hostages to Fortune, for awaiting them are insidious and unseen foes against which bombs, big guns, aeroplanes, and tanks can achieve nothing. These foes are of many kinds; the presence of some is known, but to render them innocuous is another matter. And there are almost certainly many others which these armies will bring to light. For medical zoologists, so far as I can make out, have yet to explore Abyssinia. A few sportsmen, in search of big game, have visited its fastnesses, but they have no knowledge of this aspect of animal life. Even when they themselves fall victims, they remain in ignorance of the cause of their sickness, which is sometimes difficult to discover even by trained specialists. Malaria, typhus, typhoid, enteric fever, trypanasomiasis, and kali-aza are some of the most formidable of these allies of the Abyssinians in stemming the advance of the troops—allies who, furthe, threaten the camels and donkeys used for transport purposes.

That malaria lurks there we know from the experience of Dr. A. J. Harris, who accompanied an expedition, which started in 1902 to explore the Blue Nile, to Lake Tana. More than once he suffered from attacks of malaria, and his journey was not made in the rainy season. For where there are no swamps there are often pools of water left after the rains. there are often pools of water left after the rains

parasitic organisms were stages in the life-history of

a parasite carried by mosquitoes.

When these swarmed in our marshland, where they were known as "gnats," no one suspected their malignity. Mussolini did a great work for Italy when he drained the Roman Campagna, where for long ages malaria had held deadly sway, though neither there nor with us have these virulent insects been ex-terminated. They have only been rendered harmless

drainage of such areas reduced the breeding-places of drainage of such areas reduced the breeding-places of these insects. And though the mosquitoes are still with us, they are no longer harmful, though their bite is as painful as ever. They have been sterilised by the passing away of the infected population.

The mosquito larvæ are the little wriggling creatures we find in the pond or the water-butt, which should be kept covered. Here again we can distinguish the one from the other. For the young Culex, in coming



2. ONE OF THE MANY AREAS IN ABYSSINIA WHERE FEVER IS LIKELY TO PROVE THE INVADERS' WORST ENEMY: THE JUNCTION OF THE GANALE AND DAWA RIVERS AT DOLO—WHICH, IT WAS REPORTED, HAD BEEN OCCUPIED BY ITALIAN FORCES FROM SOMALILAND.

-a triumph made possible only after the recognition that the mosquito was responsible for the trouble. Ross was the first to be able to show that the mosquito was the carrier of the disease, though at the time of his investigation many other men of science were hot on the trail.

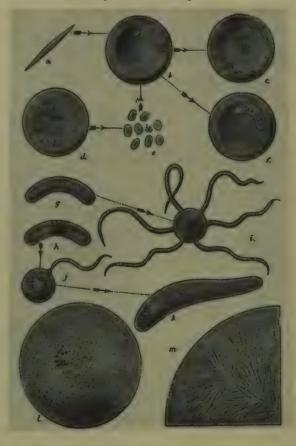
The facts which gradually emerged showed that all three types-tertian, quartan, and æstivo-autumnal (or malignant) malaria—were due to the presence of as many types of parasites carried by as many different species of mosquitoes. These enter the red corpuscles of the blood and grow at their expense (Fig. 3, b, c). Here they swiftly pass through two distinct stages or forms known as the sporozoite and the mero-zoite. This last breaks up into a number of nucleated fragments or merozoites (Fig. 3, d, e) which are liberated into the blood-stream by the breaking down of the cell wall of the blood-corpuscle (d); and, at the same time, the toxins or poisonous substances formed by the parasites during their development are also set free into the blood-stream, with disastrous results to the human host. The disease is intensified by the fact that the merozoites proceed to attack other red corpuscles, but their power for mischief, in so far as spreading the disease is concerned, is ended.

The continuance of the race of these terrible organisms is assured by the development of what are known as "gametocytes," which give rise to "macrogametes" (or female cells; Fig. 3, h) and "microgametes" (or male cells; g, i,). These, however, cannot complete their development unless transferred to a female mosquito. Fortunately, there are some species which, partaking of such a meal, are able to digest and so destroy these malevolent germs. But Ross showed that in certain species of mosquito these germs can withstand the processes of digestion and are able to complete the "sexual cycle," or "cycle of Ross," by merging the small male and the large female cells into one (Fig 3, k). Here, in the stomach of the insect, after the union of the male and female cells, the resultant rejuvenated body forces its way through the wall of the stomach, when, on its outside, it forms a cyst, or resting-stage (Fig 3, l). This finally breaks up into innumerable minute bodies, or "sporozoites" which are shown in Fig. 3, at a and m. This process completed, the wall of the cyst breaks up, and the sporozoites make their way into the mosquito's salivary glands and await their chance of entry into a new human host. This comes when the mosquito takes its next meal of blood. In puncturing the skin of her next victim, she pours saliva into the wound, thereby preventing the coagulation of the blood in her stomach, and this infected saliva launches the sporozoites into the blood-stream of the helpless host, who presently goes down with "malaria," the particular form of which is determined by the mosquito carrying the parasite.

I have set out this amazing and complicated life-history as simply as possible. But its many com-plications add to its interest. We can now understand how it is that those living in our districts of fen and marsh no longer contract "ague"; for the

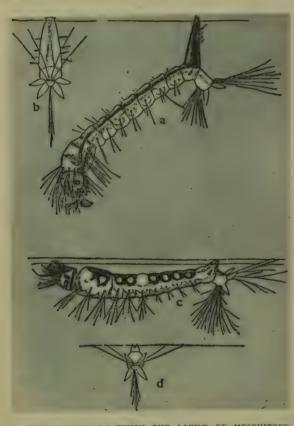
to the surface for air, hangs downwards while it thrusts up through the surface-film of the water a long tube for the intake of air. The young Anopheles, on the other hand, lies parallel with the surface-film, taking in air in the same way, but through a very short tube. The "pupa," which is extremely active, strangely enough, breathes after a totally different fashion, taking air through a pair of tube-like scoops projecting from the back. These are thrust up through the water, the abdomen meanwhile being tucked under the bulbous thorax.

This need for constantly coming to the surface for air provides a most efficient way of killing these larvæ, for a spoonful of paraffin poured on to the water spreads out and forms a thin film which the larvæ are unable to penetrate, and are consequently drowned. Here are the essential facts concerning these insects, so apparently feeble yet able to threaten the safety of armies—as military ventures in the past have discovered.



3. THE LIFE HISTORY OF THE PERNICIOUS MALARIA ORGANISM; SUCCESSIVE STAGES OF THE PARASITE'S DEVELOPMENT, INCLUDING ITS GROWTH IN HUMAN RED CORPUSCLES (B. C. D. F); AND PART OF A SPOROBLAST ESCAPED FROM THE MOSQUITO'S STOMACH (M), CONTAINING SPOROZOITES READY FOR RELEASE TO ENTER THE SALIVARY
GLANDS AND SO INFECT THE HUMAN VICTIM,

(Reproduction by Courtesy of the British Museum of Natural History.)



THE MANNER IN WHICH THE LARVÆ OF MOSQUITOES I. THE MANNER IN WHICH THE LARVÆ OF MOSQUITOES IREATHE AT THE SURFACE OF THE WATER IN WHICH THEY LIVE: (A) THE LARVÆL GNAT (CULEX)—SHOWING THE BREATHING TUBE THRUST UP AND PIERCING THE SURFACE-FILM—AND (B) THE END VIEW OF THE SAME; AND (C) THE LARVAL ANOPHELES—SHOWING ITS DIFFERENT POSE IN BREATHING—WITH (D) AN END VIEW OF THE SAME. (MUCH ENLARGED.)

After a Drawing by Howard, U.S. Dept. Agric. Ent. Bull 25; Reproduced from George H. Carpenter's "Insect Transformation"; by Courtesy of the Publishers, Messrs. Methuen and Co.

and the floods. He, of course, was entering Abyssinia from the west. But it seems clear that the Italian army will stand in no small danger from this dread disease; since a day or two ago an eminent news-

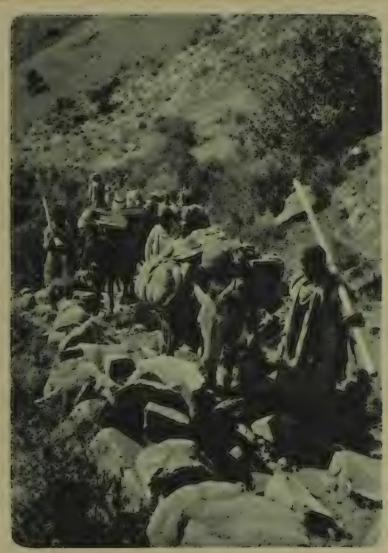
paper correspondent died from tertian malaria.

There may be some who will ask: "What is malaria?" For many centuries it was known as "ague." Before drainage of the land was started it was all too common in England in low-lying, marshy it was all too common in England in low-lying, marshy country, and was supposed to be caused by the mists and vapours of these areas. Light came when Alphonse Laveran, a French army surgeon, discovered in the blood of men suffering from "paludism"—the marsh disease—certain parasitic elements which he asserted were the cause of this fever. At first none would accept his theory, and it was not acknowledged until 1898, when Sir Ronald Ross finally swept away all doubt by proving that these

RUGGED ABYSSINIA, WHERE NATURE CRIES HALT TO MECHANIZED ARMIES.



TYPICAL COUNTRY IN THE NEIGHBOURHOOD OF DESSIE, HEADQUARTERS OF THE CROWN PRINCE OF ABYSSINIA: A WELL-WATERED VALLEY WINDING BETWEEN ROCKY HILLS ON WHICH A LITTLE SPARSE VEGETATION GROWS.



THE WAY FROM THE CAPITAL TO ONE OF THE MORE IMPORTANT TOWNS: A MOUNTAIN TRACK BETWEEN ADDIS ABABA AND DESSIE—TYPICAL OF COMMUNICATIONS IN ABYSSINIA.



A DEEP AND BARREN GORGE WHICH WOULD OFFER AN IMPASSABLE BARRIER, AT ANY TIME OF THE YEAR, TO TANKS AND OTHER MODERN ENGINES OF WAR:
A STRETCH OF COUNTRY IN THE DESSIE DISTRICT, ON THE WAY FROM ADOWA TO ADDIS ABABA.

Much has been written in recent weeks of the difficulty of the country in the central uplands of Abyssinia and of the poverty of communications; and these photographs illustrate vividly the kind of natural obstacles with which an invader would have to contend. They were taken near Dessie, the headquarters of the Crown Prince. The town lies to the north-north-east of Addis Ababa, in the hills of the central Abyssinian plateau, but near their edge, overlooking the hot, low-lying deserts of Danakil and Aussa. It is not far from Magdala, the stronghold to which Sir Robert Napier's expedition penetrated, in circumstances very different

from those of the Italian invasion, in 1868. There is reported to be a considerable concentration of Abyssinian forces at Dessie; and this is likely, because they could be thrown at need to the north, to help in the defence of Tigré province, or to the east, to stem an Italian advance from Mussa Ali. In any event, it is this type of country that the Italians will encounter in any movement towards Addis Ababa from Eritrea, and it is one to present the maximum difficulty to their tanks and other modern engines of war. A photograph of tanks in action on the northern front will be found elsewhere in this issue.

THE STATE OF THE S DW399 BOOKS

I T is pleasant to begin my little causerie this week with a book by one whose name has been familiar to our readers for more than the years of a silver jubilee; in fact, he celebrated his own, as the writer of "Our Notebook," in 1930. I refer to "The Well and the Shallows." By G. K. Chesterton (Sheed and Ward; 7s. 6d.). When I was first introduced to "G. K. C.," by the late John Lane at the Bodley Head just thirty years ago, I little thought that I was meeting, as it were, an incipient national institution, or that for some twenty-seven of those ensuing years I was to be in some sort a colleague of his, longo intervallo, on The Illustrated London News. In that capacity it has been my enviable lot to read several hundreds of his "Notebook" articles, on all manner of subjects, and I can truly say that there was not one among them which

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say that there was not one among them which I did not find both stimulating and amusing. I also came to learn that beneath the surface of his robust humour and playful wit lay a deep and fervent interest in religion, philosophy, and ligion, philosophy, and social questions.

In this new volume of independent essays, Mr. Chesterton leans more to the contro-versial side of such matters, allowing him-self the full latitude of his beliefs and opinions. Indeed, in one essay he says as much himself, not in allusion to this journal, but rather, I think, to his own paper, G.K.'s Weekly. Here also we get one of those delicious quips on the "physical features" of "physical features" of his own personality. "I do not see," he begins, "why a man should not sometimes have a holiday, even while he is doing his work, and write about something merely because it amuses him. I know I should be doing my duty as a Distributist, doing it dismally with the pen while others are already doing it more nobly with the plough. But, for once in a way, I am going to write merely for fun; and about something only because it is funny. And the funniest thing I can find for miles round

THE TREASURE OF THE WEEK THE TREASURE OF THE WEEK
AT THE VICTORIA AND ALBERT
MUSEUM: A SIXTEENTHCENTURY SOUTH GERMAN
CABINET, ORNAMENTED IN GREAT PROFUSION WITH CARVINGS AND MARQUETRY, WHICH WAS FORMERLY IN THE COLLECTION OF BECKFORD OF

find for miles round is in a paper called the Psychic News, a past issue of which was adorned with a portrait of me, accompanied with the extraordinary and rather mysterious caption, 'G.K.C., the Catholic who goes up in the air.' Believing as I do in miracles, I have never claimed levitation as a power particularly likely to be manifested in my own case. But though not at present drawn irresistibly towards levitation, I am much tempted to levity."

That is the abounding charm of the Chestertonian philosophy—he is so often "tempted to levity." He can be serious enough when occasion demands, but as weapons of controversy he prefers logic and ridicule to mere dull denunciation. In this book I do not notice any direct discussion of the ethics of war—a subject that dominates all our thoughts to-day—but there are topical comparisons between the freedom of the Church and the abolition of liberty, both under Fascism and Bolshevism, in his essay "The Return of Cæsar." Here he says: "The State has returned with all its ancient terrors out of antiquity; with the Gods of the City thundering from the sky and, marching returned with all its ancient terrors out of antiquity; with the Gods of the City thundering from the sky and, marching with the pageant in iron panoply, the ghosts of a hundred tyrants." In quite another connection—the peril of our roads—he causes us to remember that peace has her massacres "no less renown'd than war." "We are not," he says, "wild and reckless and pugnacious in such things, even as these Latins. Relatively, we seem almost reconciled to the general notion of killing; so long as we can feel a real assurance that it is aimless and purposeless and fruitless. If an old woman is knocked down dead in the quiet village street where she played as a child, if a gutter-boy is not quite quick enough in getting out of the gutter and suffers the death penalty for his negligence, we all feel that it is very regrettable. But it does not withdraw the attention of some of us from a quite exclusive concentration upon the horrors of war,"

A more specific pronouncement on war, and naval war in particular, occurs incidentally in a book not otherwise

concerned with such questions—"THE MIRROR OF THE SEA." Memories and Impressions by Joseph Conrad. Illustrated by Laurence Irving (Methuen; 15s.). This volume, of course, is a reprint (actually the 18th edition of a work first issued by the famous novelist in 1906), and it owes its raison d'être to Mr. Irving's delightfully original colour-plates and woodcuts. The colour drawings are in a manner which might be described as a sublimation of the poster style. I have never seen anything quite like them in book illustration. Conrad's book has long passed beyond a reviewer's range, and I need say no more than that this digression from his accustomed paths of fiction could not have been presented in a more delectable guise. delectable guise.

> Conrad's on war are to be found in his chapter describing the Mediterranean. may be argued," writes, "that bat writes, "that battles have shaped the destiny of mankind. The quest-ion whether they have shaped it well would shaped it well would remain open, however. But it would be hardly worth discussing. It is very probable that, had the Battle of Salamis never been fought, the face of the world would have been much as we have been much as we behold it now, fashioned by the mediocre inspiration and the short-sighted labours of men. From a long and miser-able experience of suffer-ing, injustice, disgrace and aggression, the nations of the earth are mostly swayed by fear—fear of the sort that a little cheap oratory turns easily to rage, hate and vio-lence. Innocent, guile-less fear has been the cause of many wars."

Modern science has made warfare more elab-orate and terrifying, but it did not originate fighting between nations, which in the past took place with the simplest weapons. Conrad points Battle of Actium (which was fought for no less a stake than the dominion of the world) the fleet of Octavianus Casar and the fleet of Antonius, including the Egyptian division and Cleopatra's galley with purple sails, probably cost less than two modern battleships, or, as the modern naval book-jargon has it, two capital units. But no amount of lubberly book-jargon can disguise a fact well calculated to afflict the soul of every sound economist. It is not likely that the Mediterranean will ever behold a battle with a greater issue; but when the time comes for another historical fight, its bottom will be enriched as never before by a quantity of jagged scrap-iron, paid for at pretty nearly its weight of gold by the deluded populations inhabiting the isles and continents of this planet."

I turn now to a book which, although it contains some rustic comments on war and military service, derives its main interest from very different sources. Like the last-named work, however, it is associated with a famous bygone novelist, to whose daughter, indeed, it apparently owes its publication. The recommendation of the Book Society has—very deservedly I think—been awarded to this work, namely, "I WALKED BY NIGHT." Being the Life and History of the King of the Norfolk Poachers. Written by Himself. Edited by Lilias Rider Haggard. Illustrated by Edward Seago (Nicholson and Watson; 15s.). I cannot remember ever reading a book that gave so authentic and intimate a picture of country life beneath the surface, and I should imagine it must be unique among works of its type in being given practically as the author wrote it, with little editorial modification.

Miss Haggard herself insists on this point in explaining her own part in the production. "It is entirely his own work," she says, "but it was not written as it appears here, as it was in no way consecutive. It came to me in letters and on scraps of paper, in old exercise books, on anything that was at hand when answering some random question of mine. . . . I have done but little pruning; most of my work has been arrangement of material so as to make the book a narrative. Also such minor services to the MS. as punctuation, and some revision of spelling. The Ballads are largely his. These are of interest, as I do not think that most of them will be found in any collection." The author himself, by the way, refers to her father, the late Sir Rider Haggard, as "a true Gentleman of the Old School." Miss Haggard herself insists on this point in explaining

It must be admitted that the poacher's life-story, as here presented, owes a great deal of its allurement to the beauty and abundance of the illustrations, which comprise a frontispiece portrait of the old man in colour, and numerous full-page and incidental drawings, which, besides their intrinsic quality, preserve the atmosphere of the text. The author's frank and outspoken reminiscences show how, in former days at least, a young law-breaker received little help in turning over a new leaf. He describes how, when scarcely more than a child some seventy years ago, he was convicted and spent a month in prison at Norwich Castle. Some years later, after an affray with keepers, he fled to Manchester, where he remained six years employed in various stable jobs. Then, when it seemed safe, he returned to East Anglia, and reverted to his old habits.

his old habits.

his old habits.

Strangely enough, for a time he became himself a keeper. In 1916 he volunteered for coast defence duty in the 5th Suffolk Regiment, and was appointed Rat-Destroyer to the troops. He is a close observer of the ways of animals and birds, and his book contains much first-hand nature lore, together with practical hints on the technique of poaching. That profession, however, he tells us, is not what it was. "There is one thing I should like to say," he asserts in self-defence, "and that is that I have never raided a hen Rost with all the bad deeds that I have done. I have always had the Idea that game was as much mine as any one elses. Did not God say that he gave all the Beasts and Birds for the use of Man, not the rich alone, and the Green herbs for the Healing of the Nation?" Although evidently in his way a religious man, and well acquainted with his Bible, it is in no spirit of penitence that he concludes his story. "If I had my time to come over again," he declares, "I still would be what I have been—a poacher."

the collection of the onthill Abbey" (1822) have come from the have come from the confidence of General Monash." Edited by F. M. Cutlack (Angus and Robertson; 3s. 6d.); "Admiral Togo." By R. V. C. Bodley (Jarrolds; 18s.); "Galilee Galloper." By D. V. Duff (Murray; 10s. 6d.); and "Beyond the Sunset." By Charles Douic (Murray; 7s. 6d.). C. E. B.



THE INTERIOR OF THE SIXTEENTH-CENTURY SOUTH GERMAN CABINET EXHIBITED THE INTERIOR OF THE SIXTEENTH-CENTURY SOUTH GERMAN CABINET EXHIBITED AS THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM; SOME OF THE WONDERFUL LITTLE PANELS CARVED IN BOXWOOD TO REPRESENT ALLEGORIES AND SYMBOLIC SCENES; AND THE HIGHLY DECORATED BACK OF ONE OF THE DOORS.

ONE OF THE DOORS.

In the design of this cabinet architectural motives are most skilfully adapted to the scale and purpose of decorative furniture. The Imperial Eagle, the cross of Savoy, and the varry shield of Saxony may be seen in the spirited battle scenes on the doors, while in the marquetry of the stand appear the English Tudor badges of the rose and portcullis. But the cabinet is chiefly remarkable for the wonderful little boxwood carvings, the work of a brilliant but unidentified German craftsman. Among the subjects represented, and described in hexameter maxims, are allegories of Truth and Time. Fortitude, Virtue, and other symbolic limits and the prossible that the stand with its Tudor emblems was made in England after the cabinet had been obtained from abroad. It was formerly in the collection of the celebrated William Beckford of Fonthill, and in the "Description of Fonthill Abbey" (1822) is stated to have been executed from the designs of Holbein and to have come from the Palace of Whitehall.—(Ily Courlesy of the Victoria and Albert Museum. Crown Copyright Reserved.)

out, however, that civilisation "has made lawful killing frightfully and needlessly expensive," and declares, ironically, that the inventors of the improved methods, in explosives or ballistics, should have been "hoist with their own petard." In this vein he continues: "At the

2-M.P.H. RELICS ON SALT FLATS ON WHICH CAMPBELL REACHED 300 M.P.H.



THE EERIE LANDSCAPE OF THE BONNEVILLE SALT FLATS, ON WHICH SIR MALCOLM CAMPBELL MADE HIS RECORD-BREAKING RUN OF 300 M.P.H. IN HIS CAR "BLUE BIRD":

A FREIGHT TRAIN ON THE LINE ACROSS THE SALT BEDS NEAR WENDOVER.



A RELIC OF THE DAYS WHEN 2 M.P.H. WAS A GOOD SPEED ON THE UTAH SALT FLATS: THE REAR AXLE OF AN EMIGRANT WAGON ABANDONED ON THE SALT DESERT IN 1846; WITH THE EIGHTY-NINE-YEAR-OLD TRAIL STILL VISIBLE BEYOND, AS A DISCOLORATION IN THE SALT.



STIFLING HEAT ON THE BARE BONNEVILLE SALT FLATS: A RARE PHOTOGRAPH OF A MIRAGE ON THIS STRANGE DESERT USED BY SIR MALCOLM CAMPBELL AND CAPTAIN GEORGE EYSTON AS A MOTOR TRACK; WITH DISTANT GRANITE MOUNTAINS APPEARING LIKE DARK CLOUDS ON THE HORIZON.



RELICS OF ONE OF THE EARLY CROSSINGS OF THE SALT DESERT: THE SPOT AT WHICH FIVE EMIGRANT WAGONS WERE ABANDONED BY THE DONNER PARTY IN 1846, AND THE BONES OF SOME OF THEIR OXEN IN THE FOREGROUND; WITH THE TRACKS OF OTHER WAGONS STILL FAINTLY VISIBLE ON THE RIGHT, PRESERVED AS DISCOLORATIONS IN THE SALT, THOUGH THE RUTS HAVE LONG SINCE BEEN OBLITERATED.

We illustrated Sir Malcolm Campbell's record-breaking run on the Bonneville Salt Flats, Utah, in our issue of September 14. It will be recalled that he attained the amazing speed of a little over 300 m.p.h., driving his great racing car "Blue Bird." Later, Captain George Eyston also used the flats, on which he set up a world record for the twenty-four hours' run. The photographs reproduced here show the appearance of this strange desert and relics of the days when the Salt Flats were crossed at 2 m.p.h. in ox-drawn wagons! It was in 1846 that a company of emigrants, on their way to California from Illinois, attempted to take the "Hastings cut-off" across the Salt desert, in order to save a long detour to the north of the Great

Salt Lake. The "cut-off" proved to be eighty miles long, without water or grass; and it caused the death by thirst of many oxen. As a sequel came the forced abandonment of several wagons, the remains of which have lain undisturbed in the salt since that time. Owing to the peculiar nature of the salt flats, the tracks of those wagons—even the tracks of the oxen—have been preserved on the desert by a distinct discoloration, although the actual ruts have been filled in long ago with salt. The Donner party was the first group of emigrants to attempt this route, passing through Utah a year before Brigham Young arrived with his Mormon settlers. The Salt desert was also crossed in the 1849-50 Gold Rush.

THE CRAFTS AND HUSBANDRY OF THE BURUSHO: A MOUNTAIN PEOPLE IN THE "APEX" OF INDIA.



A GROUP OF BURUSHO FRIENDS SOCIABLY GATHERED ON A PATCH OF SANDY GROUND BESIDE THE STREAM TO BEAT THEIR NEW-WASHED WOOL WITH FINE RODS. THEY ARE JUST ROLLING IT OVER FOR A FURTHER ATTACK.



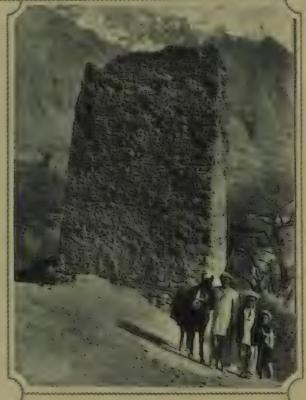
WHEN THE HARVEST IS OVER THE WEAVING SEASON BEGINS. THIS EMPTY FIELD IS BEING USED TO LAY OUT THE WARP. THE WOMEN SITTING IN THE SHADE ON THE RIGHT ARE BUSY PLUCKING WOOL FOR SPINNING.



THE MOSQUE IN THE OLD FORT AT ALIABAD, WITH THE FAVOURITE ORNAMENTS OF WHITE PENNANTS AND IBEX HORNS ON THE ROOF. IN THE FORE-GROUND IS A TRAVELLERS' SHELTER—THE HUNZA INN.



APIDO, COMING HOME WELL LADEN AFTER A SUC-CESSFUL FORAY, STOPS BESIDE ONE OF THE COVERED TANKS WHERE WATER IS ALLOWED TO STAND AND DEPOSIT ITS SEDIMENT BE-FORE BEING DRAWN FOR DRINKING.



TOWERS LIKE THIS ARE NOW PICTURESQUE BUT DERELICT FEATURES OF THE HUNZA LANDSCAPE; BUT IN THE OLD DAYS OF SLAVE-RAIDING EACH VILLAGE KEPT WITHIN ITS FORTS AND ENCIRCLING WALL.



A FAMILY AT THEIR WHEAT HARVEST. ON THE LEFT IS THE STACK OF UNTIL THRESHED WHEAT IN THE SHADE OF WHICH THE WOMEN ARE MINDING THE BABIES, WHILE TAKING THEIR TURN WITH THE BOYS AT DRIVING THE CATTLE ROUND. THE BOY DRIVING CARRIES A DUNG DISH TO SAVE THE MANURE.

In the extreme north of Kashmir, below the great mountain ranges of the Karakoram and the Hindu Kush, lies the State of Hunza, a little-known territory almost cut off from the outside world. There lives an attractive people called the Burusho, whose customs are the subject of the photographs given here and on the opposite page, and of the interesting article by Mrs. Lorimer on page 644. Here we may add further details to the descriptions below the illustrations. In the left-hand photograph of the middle row, there is seen in the foreground one



A FAMILY PARTY ON THE THRESHING FLOOR. WHILE WHEAT AND BARLEY ARE TRODDEN OUT BY OXEN, AS SHOWN IN THE PHOTOGRAPH TO THE LEFT, THE MILLETS AND BUCKWHEATS ARE MORE USUALLY BEHEADED FIRST AND THEN BEATEN BY HAND. THE WORK IS ARDUOUS BUT SOCIABLE.

of the travellers' shelters which, in a country where houses are far too crowded to accommodate a stranger, make good the lack of inns. Here the wayfarer can spread his bedding, stack his loads and cook his food, sheltered at least from sun and rain and wind. The right-hand photograph shows an old Hunza watch-tower which the security of the Pax Britannica has long rendered useless. Aliabad used to have six or seven of such forts at intervals round the wall with outlooks regularly posted. Flares from these towers gave warning of approaching raiders.

A TYPICAL LANE IN HUNZA WITH A WATER CHANNEL ALONGSIDE THE FOOTPATH. THERE IS A DROP OF ABOUT FOUR FEET BEHIND THE ROCKS IN THE PATH. ON EACH SIDE ARE THE UPPER STOREYS OF TWO PEASANT HOUSES.

DOMESTIC AND OUTDOOR LIFE IN HUNZA: A PEASANT COMMUNITY WHOSE LANGUAGE IS UNIQUE.



A BURUSHO FAMILY PARTY
THRESHING MILLET. IN THE
FOREGROUND IS A WOODEN
WINNOWING FORK WITH BEAUTIFULLY CURVED PRONGS
LASHED WITH GUT, AND A
WOODEN SHOVEL FOR THE LATER
WINNOWING OF THE GRAIN.



A HUNZA HOUSE, WITH THE ENTRANCE TO THE BYRE
IN THE CENTRE AND THE SUMMER LIVING - ROOM
ABOVE ON THE RIGHT. THE FLAT ROOF OF THE BYRE
MAKES A PLAYGROUND AND DRYING GREEN.

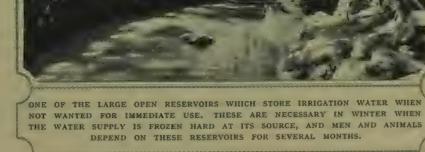


THE STANDING FIGURE HAS A FINE PAIR OF MATRON'S PLAITS, KNOTTED INTO BALLS AT ARMPIT LEVEL. THE WHITE-HAIRED OLD DAME HAS HER FIVE-YEAR-OLD GREAT-GRANDSON ON HER KNEE.



WO NEIGHBOURS CHATTING OVER THEIR "TURN OF THI

A TYPICAL FIELD WALL, WHICH MAY BE FROM FIVE TO FIFTEEN OR MORE FEET HIGH. IT IS ENTIRELY BUILT OF LOOSE STONES CLEARED OUT OF THE ALLUVIAL SOIL, WHOSE SKILFUL WORKMANSHIP IS A CONSTANT DELIGHT TO THE EYE. THE UPPER FIELD IS A PERGOLA VINEYARD AND VEGETABLE CARDEN.



Mrs. Lorimer's article on page 644 gives a vivid description of the country and the people which are illustrated here. The way of life of the Burusho of Hunza is simple and industrious; but their character is exceptionally attractive, their crafts are often ingenious and their customs quaint, and their language is a problem for philologists. Our right-hand photograph in the middle row shows a typical Hunza house. Upstairs on the right is the summer living-room, with a fine balcony at the back, looking downhill over orchard and vineyard. The flat roof of the

byre makes a playground or drying green, protected by a screen of thorn bushes from the trespassing of goats. The door of the byre is characteristic: narrow, adze-cut strips of poplar are threaded on two cross laths, and the hinges are project ing spikes working in wooden sockets. It can be secured by a wooden key in a niche at the side. The byre gives access to the roof ladder and also to the door of the winter living-room. This yields warmth and freedom from draughts—an important point in a country over 7000 ft. up, where fuel is very scarce.

SPEAKERS OF A LANGUAGE THAT IS, PERHAPS, RELATED TO NO OTHER:

THE BURUSHO OF HUNZA-A MOUNTAIN PEOPLE OF NORTHERN KASHMIR.

By E. O. LORIMER.

READERS of the two classies, Durand's "Making of a Frontier" and E. F. Knight's "Where Three Empires Meet," will not need to be reminded that the territory of what is technically "India" pushes a sharp triangle up into the immense mountain ranges of the Hindu Kush and Karakoram which form the boundaries of Afghanistan and Chinese Turkestan. The extreme apex of this triangle is the State of Hunza.

During four years which we were fortunate enough to spend in Gilgit, we found that of the diverse pleasant



SILT IT THE IRRIGATION CHANNELS BRING DOWN A LOT OF THE IRRIGATION CHANNELS BRING DOWN A LOW OF SANDY SILT WHICH IS CAUGHT IN SAND-TRAPS AT THE SIDE. IT FORMS A VALUABLE DRESSING FOR THE FIELDS, EITHER BY ITSELF OR MIXED WITH MANURE.

peoples inhabiting the trans-Indus Province known as the Gilgit Agency, the most enterprising in the peoples inhabiting the trans-Indus Province known as the Gilgit Agency, the most enterprising, intelligent, trustworthy, and attractive were the Burusho of Hunza. Their attraction was not diminished by the fact that their language was unique. Samples of it had been recorded through interpreters in the 'eighties of last century by Biddulph and Leitner, but it had never been investigated at first hand. Lieut.-Colonel Lorimer therefore devoted all the leisure he could spare to collecting first-hand material and especially texts taken down verbatim in phonetic

down verbatim in phonetic script. Six years of hard work on this have resulted in the three-volume work on Burushaski which is on Burushaski which is now in the press, and which will enable the comparative philologist to say whether Burushaski is, as at first sight seems probable, the sole surviving descendant of some language current in Northern India before the incursions of the Sanskrit - speaking invaders about 2000-3000 B.C., and now driven to bay in the fastnesses of Hunza Nagir; whether it stands alone fastnesses of Hunza Nagir; whether it stands alone in the world, related to no living family of human speech, or has far-distant affinities with the Munda languages of Southern India or conceivably with some of the languages of the Caucasus.

However this may prove to be, it was clear that it would repay more intensive study, and that

intensive study, and that the ways and customs of the ways and customs of the Burushaski - speakers (who cannot number in all more than 20,000) should be put on record before they are obscured by contact with the outside world. Armed, therefore, with some know-

therefore, with some know-ledge of the language— inadequate enough, but at least exceeding what any white people had before possessed—we returned last July to Hunza to make our home for fifteen months amongst the Hunzukuts. This is not the place to enlarge on the fascination and intricacy of their most difficult language.

Just a brief indication may be given of the traps it lays for would-be speakers. There is no one simple word "to give"; according to the nature of the object given, three separate verbs are employed; each of these has seven separate forms according to the recipient; so there are twenty-one "to so there are twenty-one " to gives," and the use of any of

so there are twenty-one "to gives," and the use of any of the wrong twenty obscures your meaning even to the most intelligent listener. Similarly, with a word like "father," "hand," or "bedding," the question arises "whose father?", "whose hand?", "whose hedding?", since such things do not exist in abstract space! According to the answer, there are seven separate forms of the word of which the right one must be chosen. Further, Burushaski possesses four "genders" and thirty-eight active ways of forming the plural. An amount of hard work and practice, therefore, that would set you talking French or Persian, even Arabic or German, with fluency and ease, leaves you still stumbling in the obstacle race of Burushaski.

Hunza lies nearly 500 miles from the nearest railway station (Rawalpindi) and over 200 from the nearest vehicle on wheels in one of the loftiest tracts of country in the world, connected with civilisation, whether Central Asian or British Indian, by the single bridle road that leads from Kashmir via Gilgit to Kashgar. The entire landscape is dominated by the snow-clad heights of Rakaposhi (25,500 ft.), and consists mainly of other great mountains averaging over 20,000 ft., cut through by the wild and barren gorge of the Hunza Nagir River, eating its way down to join the Gilgit and, finally, the Indus. The only oases of possible habitation in this waste of snow-peaks, glaciers, cliffs, and rocks are the alluvial "fans," 6000 to 8000 ft. above sealevel, that occur here and there, many hundreds of feet above the barren river-bed. The soil of these fans, though steep and stony, can with diligence be made fertile if water is procurable. But this has to be tapped at higher levels in the side gorges and engineered round steep, often precipitous, cliff faces to the carefully terraced fields. The main water-channel on which Hunza cultivation now depends was excavated less than a hundred years ago with picks and shovels of ibex horn.

Iron is still rare and precious, but is now used for sickles, picks, and plou

was excavated less than a hundred years ago with picks and shovels of ibex horn.

Iron is still rare and precious, but is now used for sickles, picks, and ploughshares, spades and knives; but for the most part the sturdy Hunzukuts remain independent of outside tools and utensils, and with wood and stone, horn and hide and gut, employed with great ingenuity and skill, they still manufacture most of their own household and field implements. In favoured spots fair-sized fields can be laid out with revetting walls of four or five feet at front and back, but more often the steep hillside is faced for hundreds of feet with beautifully fitted walls of loose stones like steps of a giant's staircase of which the treads may often be only a few feet wide. The Burusho are cultivators of incredible industry, and are enterprising in trying new crops and different types of wheat, barley, or millet to suit different soils and elevations. Wherever water and soil can be induced to coincide, they raise their grains, potatoes, and pulses and plant their little orchards of apricot and mulberry, apple and peach, and their pergolas of vines.

The currecasted beingtes of Hunga efford no pattern

The sun-scorched heights of Hunza afford no natural grazing except in all too few lofty pockets left green in

and scanty hay. The cows are valued almost more for their manure—of which the cultivator can never have enough—than for their milk; the goats supply the priceless ghee (clarified butter) whose value increases with age, and the people weave their own homespun from their sheep's wool and make ropes and mats and stout bags of their goats' hair.

No form of wheeled or pack transport is possible, and manure has to be taken to the fields, crops and fuel carried home, grain borne to the mill, on men's and women's backs. The summer climate is delightful, though very warm—we had it 95 degrees F. in the shade for a month in July—but the peasants work through the intensest mid-day heat, though greatly valuing, the shade of their trees when they can stop to enjoy it. The winter is severe and they have devised an admirable architecture to defy it. The nucleus of each house is a cube-like box of stone, well plastered in and outside with mud. It has no windows and its entrance is through the byre. Round this atrium cluster the barns, outhouses, and sheds in ever varying design.

Forbidding and fortress-like as the houses look from without, the interior is sociable and attractive. The smoke-hole in the roof provides light and ventilation.



EIGHT, IS PRACTISING IN THE LANE BESIDE THE STREAM. A SMALL BROTHER IS SEATED IN THE BUCKWHEAT OF THE FIELD ABOVE.

In the centre of the floor is the hearth with its sunken fireplace; right and left are roomy raised sleeping-benches where eight or ten grown-ups and countless youngsters can be comfortably accommodated. The mother's seat is on a cross bench; behind her is the ample store-room with the year's supplies; on her left a roomy cupboard holds her kneading trough, her leaven jar, and cooking pots. Her main utensils are great pots of hollowed soapstone, delightful bowls and spoons and platters carved from solid wood. No "furniture" clutters the space, but home - made rugs, blankets, and quilts offer hospitable welcome to the guest.

guest.

The women enjoy a freedom as complete as that of England, and their open faces and fearless manner are in striking contrast to the shrouded, shrinking women book of contrast to the shrouded, shrinking womanhood of India. Family life is wholesome and affectionate; the children are merry and fearless, but unspoilt; the co-operation of men and women in home and field is willing and hearty. Everyone is busy without haste; their work is exacting and imperative but ing and imperative but extremely varied, and can be combined with jest and

gossip.
With the warm encouragement of their wise Mir, who after an eventful boyhood has ruled them in benevolent autocracy for forty years, the Hunzukuts keep alive their traditional merrymakings Hunzukuts keep alive their traditional merrymakings at harvest home and seed-sowing, at marriages and births. They love music and dance and sports—even the women play team games of ball and often break a limb in swinging—and the Spartan life of every day adds zest to their occasional feastings. If smiling faces, eager hospitality, chivalrous and independent manners do not deceive, I should venture a guess that the world cannot show a community nearer the secret of real happiness than the hardy mountain people of the Hunza valley.



RAKAPOSHI (25,500 FT.), ONE OF THE LOVELIEST MOUNTAINS IN THE WORLD, SEEN IN AUGUST FROM THE GARDENS OF ALIABAD, HUNZA. IT DOMINATES THE WHOLE HUNZA SCENE, WITH NEVER LESS THAN 10,000 FT. OF DAZZLING SNOW.. FURTHER PHOTOGRAPHS OF THE BURUSHO ARE ON THE TWO PRECEDING PAGES.

summer by the retreating snows. If a little water is anywhere to spare, grass and lucerne are tended on slopes too steep to repay terracing. This lack of pasture gravely limits their flocks; the sheep and goats and miniature cows have to subsist on a winter diet of straw, dried leaves

POTTERY AND SCULPTURE FROM THE AGORA AT ATHENS (8_{TH} CENTURY B.C. TO 2_{ND} CENTURY A.D.); WITH NEW RELICS OF ATHENIAN OSTRACISM.



G. I. GREEK POTTERY FROM A WOMAN'S GRAVE OF THE EIGHTH CENTURY B.C. FOUND THE ATHENIAN AGORA (FIGS. 9 AND IO, ON NEXT PAGE): 22 PIECES, INCLUDING II PYXIDES (TOILET-BOXES), 2 OF THEM SURMOUNTED WITH FIGURES OF HORSES.





TWO HEADS OF HERMES FORMING AN INSTRUCTIVE CONTRAST: (LEFT) WELL-MODELLED, DELICATELY EXECUTED GREEK WORK OF THE FIFTH CENTURY B.C.; (RIGHT) "A CONVENTIONAL, PERFUNCTORY ROMAN COPY."



FIG. 2. THE SWASTIKA IN GREEK ART OF THE EIGHTH CENTURY B.C.: (UPPER RIGHT) A PYXIS (TOILET-BOX) BEARING THE FAMOUS SYMBOL (SHOWN ALSO IN COLOUR ON PAGE 648); WITH OTHER SPECIMENS OF GREEK POTTERY FROM THE AGORA AT ATHENS.

FIG. 6. HISTORIC RELICS OF THE WELL-KNOWN SYSTEM OF POLITICAL BANISHMENT AT ATHENS: NEW SPECIMENS AMONG THE 145 OSTRAKA (INSCRIBED SHERDS USED FOR OSTRACISM) FOUND IN THE AGORA, INCLUDING THE NAME OF ARISTEIDES (LOWER LEFT) AND (APPARENTLY MIS-SPELT) THAT OF THEMISTOCLES (LOWER RIGHT).



FIG. 3. THE HOMERIC COMBAT FORMING A DESIGN ON A GEOMETRIC OENOCHOE OF THE NINTH TO EIGHTH CENTURY B.C. (ILLUSTRATED IN COLOUR ON PAGE 648): THE WHOLE FRIEZE, INCLUDING CHARIOTS, CHARIOTEERS, AND WARRIORS ON FOOT.

THE above photographs and the colour reproductions on pages 647 and 648 relate to Professor Shear's article on page 646, describing his latest excavations in the Agora at Athens. Our readers can follow the progress of his highly important discoveries there from the beginning, in his own previous contributions to "The Illustrated London News" of August 29, 1931; June 25 and September 3, 1932; August 26, 1933; and June 2, 1934. The work was undertaken at the invitation of the Greek archæological authorities, and involved the purchase and demolition of some 600 modern houses. Among the most interesting chiefty found are the of the Greek archæological authorities, and involved the purchase and demolition of some 600 modern houses. Among the most interesting objects found are the numerous ostraka, fresh examples of which appear in Fig. 6. These are sherds used in the Athenian system of ostracism, and inscribed with the name, or names, of public men whom the voter wished to banish for his country's good. Sometimes ignorant voters would spell the names incorrectly. Other specimens of ostraka bearing the two most celebrated names, Aristeides and Themistocles, were illustrated in our issues of September 3, 1932 and August 26, 1933. The citizens assembled in the Agora once a year for this "plebiscite" of exile, and at least 6000 votes had to be cast. The man who received most had to leave Athens for ten years. Aristeides was ostracised in 483 B.C. A familiar story tells how, mingling in the crowd, he was asked by an illiterate man to inscribe "Aristeides" on an ostrakon. When Aristeides enquired what his grievance against him was, the voter replied:

"I am tired of hearing him called 'Aristeides the Just."

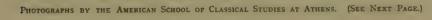






FIG. 7. " A SPLENDID PORTRAIT OF AN ELDERLY MAN OF ROMAN TYPE" (SECOND CENTURY A.D.): "MOIRAGENES, SON QF DROMOKLES," THE BEST-PRESERVED PIECE OF SCULPTURE HITHERTO FOUND IN THE AGORA AT ATHENS.

FIG. 8. (LEFT) ANOTHER EXAMPLE OF GREEK PORTRAIT SCULPTURE, WHICH ATTAINED "A HIGH DEGREE OF EXCELLENCE" IN THE ROMAN PERIOD: "AN OFFICIAL, PERHAPS A KOSMETES," (A WORD MEANING "ORGANISER" OR " ADORNER.")

NEW REVELATIONS OF ANCIENT ATHENS:

SURPRISING EVIDENCE YIELDED BY THIS YEAR'S EXCAVATIONS IN THE AGORA: NEOLITHIC AND LATER BURIALS, WITH ART RELICS DOWN TO ROMAN TIMES.

By THEODORE LESLIE SHEAR. Professor of Classical Archaeology in Princeton University: Director of the Agera Excavations for the American School of Classical Studies at Athens. (See Illustrations on preceeding page and Colour Reproductions opposite and on page 648.)

on preceeding page and Colour Reproductions of THE fifth campaign of excavations, conducted by the American School in the ancient Agora of Athens from January to July of the present year, produced interesting and important results. The topography of the area has been further clarified, for not only has the identification of the buildings on the west side, which was announced at the conclusion of the season of 1934, been confirmed, but two other buildings have been completely uncovered. The great stoa bounding the south side of the Agora has a length of 500 feet. It is not surprising that this building is not mentioned by ancient writers, because it was undoubtedly divided into a long series of small shops, and would not, as a monument, have attracted the attention of visitors.

The second building excavated this season is a theatrical area located in the centre of the Agora, the identification of which will be much debated. Its position

about this crude bowl is that it was mended in antiquity, for three pairs of drilled holes. appear along the edges of a fracture. As was unknown

curious fact

the period, one can only conjecture the nature of the binding material; perhaps withes, or animal gut or hide. The second vase, which lay at the foot of the grave, is a two-handled cup of coarse clay of a reddish-orange colour

two-handled cup of coarse clay of a reddish-orange colour (No. 2 on the colour page opposite).

Much has been written by ancient and modern authors about the autochthonous inhabitants of the land before the advent of the Greeks. The skeleton of one of them that has now been found should provide valuable information as to the physical characteristics of this indigenous race. A grave of the late Mycenæan period, 1200 B.C., contained pottery and a skeleton; and in a Protogeometric grave, of 1000 B.C., were the bodies of two children and twelve complete vases. But most of the burials—twentyone in all—belong to the Geometric age, the ninth and eighth centuries B.C. They are situated south of the Tholos and at a depth of from seven to ten feet below the floor of that

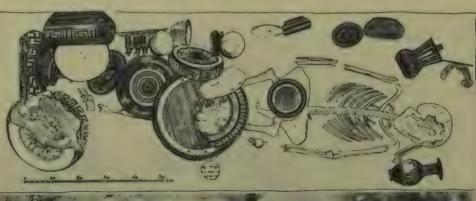
the floor of that building. It is reasonable to suppose that many similar graves have been destroyed by the later buildings and intrusions; such vioand such vio-lated graves may have been the source of the countless frag-ments of Geo-metric pottery metric pottery scattered everywhere about the where about the area at a level slightly above bedrock. This points to the interesting historical conclusion that the town of the Geometric age was a large and was a large and important one.

One of the earlier Geometric vases is an oenochöe of

unique character and of unusual decoration (No. 2 on colour page 648). In addi-tion to the familiar linear orna-

ments, a broad band about the

design of chariots imitive shape and body of the vase is filled with a primitive





FIGS. 9 AND 10. THE RICHEST LATE CEOMETRIC GRAVE (EIGHTH CENTURY B.C.), FOUND IN THE AGORA AT ATHENS: (UPPER SUBJECT) A PICTORIAL PLAN OF THE CONTENTS; (LOWER SUBJECT) A PHOTOGRAPH OF THE ACTUAL GRAVE, SHOWING THE WOMAN'S SKELETON AND THE FUNERARY DEPOSITS IN SITU AS FOUND.

opposite to the Metröon suggests the location of the Orchestra, in which stood the statues of the Tyrannicides; but its shape, a marble-paved orchestra that is less than a semi-circle, with banks of seats on the south and foundations for a stage on the north, points rather to its identification as the Odeum (Fig. 11). This interpretation is supported by the discovery near by of a statue of Dionysos and of a base with the name Philadelphos, recalling the statement of Pausanias that a statue of Dionysos stood in the Odeum and that in front of it were statues of the Ptolemies. The present building was erected at the end of the first century A.D., and was destroyed by fire in the latter part of the third. In the fourth century it was rebuilt with a façade of statues of Giants on the north side, the monument that has long been known as the "Stoa of the Giants."

The topography of the Agora has now assumed a very logical appearance, with the closely packed public buildings on the west side and with long stoæ containing shops on the south and the east. It is not possible to investigate the pooth side as the area like with of the

shops on the south and the east. It is not possible to investigate the north side, as that area lies north of the Athens-Peiræus railway and is outside the American zone. It seems probable, however, that this side was bounded by the Stoa Poikile.

zone. It seems probable, however, that this side was bounded by the Stoa Poikile.

Valuable historical and topographical evidence has been secured by the discovery during the season of many early burials. Archæological research always produces unexpected results, but nothing could be more surprising than to find a cemetery in the market-place of Athens. Obviously the burials must have been made prior to the time when the area was selected as an Agora; and the site of the cemetery, therefore, suggests the important topographical inference that the early town of Athens did not extend far to the north, but was clustered closely around the slopes of the Acropolis and the Areopagus.

The earliest burial is significant for the ethnological history of Athens, because it dates from the Neolithic period, probably before 3000 B.C. This is the earliest record of habitation on the site of the Agora that has so far appeared. A circular cutting, one yard in diameter, was made in the bedrock and was carried down to a depth of ten feet. Opening from the bottom of this shaft is a rectangular chamber, which contained the bones of an adult in a crouching position and two vases of very primitive type. One vase, which was lying near the head of the skeleton, is a deep, hand-made bowl of coarse clay of an ash-grey colour (No. 4 on colour page opposite).

charioteers, and crude appearance represented as engaged in a combat of Homeric type (Fig. 3, preceding page) In spite of the naïve crudity of the execution, the artist has senting variety of composition and in instilling a sense of action into the scene. Besides its in-teresting decoration, this vase has a unique structural characteristic. I Four cut in the body. pairs opposite one another, front and back and on the sides, and through these holes are passed two hollow terra - cotta tubes, which thus cross in the interior of the vase. The purpose of these

warriors

vase. The purpose of these tubes is far from clear. The type of vase and its evident dedicatory use would seem to preclude a humorous interpretation of these strange adjuncts. They were, however, made with much care and with considerable difficulty, and they must have been essential to the purpose for which they were intended. This purpose, which may have been

concerned with magic or ritual, must for the present

remain an enigma.

The typical shaft graves of the late Geometric period,

concerned with magic or ritual, must for the present remain an enigma.

The typical shaft graves of the late Geometric period, eighth century B.C., were cut in the bedrock and were covered with stone slabs. The richest of these graves (Figs. 9 and 10) contained the skeleton of a woman, with which were two brooches, two bronze rings, a bronze stickpin, and twenty-two vases (Fig. 1). The vases, which include eleven pyxides (toilet boxes), illustrate the beauty and the variety of the best Geometric technique. The large pyxides are impressive in appearance and are pleasing in their decorative designs. In two cases the covers are surmounted by three plastic horses (Fig. 1). The main patterns of ornamentation are the meander, the star, and the swastika. The large quantity of offerings in this grave marks the occupant as a person of wealth and distinction, and the beauty of shape and decoration of the vases indicates the high degree of technical skill achieved by the potter of the period.

Besides the pottery from the graves, many other beautiful vases illustrate a great variety of ceramic types. An extraordinary object that was found in an exclusively early Geometric context is a head of a woman of Oriental type made of blue glass (No. 3 on colour page opposite). A heavy double braid of hair frames the face, and two rows of beads encircle the neck. This imported object should be of value for fixing the approximate chronology of the deposit with which it was associated. Following the Geometric age, the Proto-Attic style is well represented by a large, handsome vase decorated with two water-fowl surrounded by spirals and palmettes. Works by the great Attic masters were also secured this year. A fragmentary vase by Euthymides shows a man holding a lyre, and a masterpiece by the Brygos painter is the side of a bobbin that is decorated with a figure of Helios in a two-horse chariot rising over a range of mountains (No. 4 on colour page 648). The Attic black-figured (No. 6 on facing colour page) and red-figured ware and th

the season.

The field of sculpture is represented by some interesting pieces. An instructive comparison may be made between two heads of Hermes, one dating from the early fifth century B.C. (Fig. 4), and the other being a Roman copy of the same type (Fig. 5). The delicacy of execution and the accuracy of modelling of the Greek work are entirely lacking in the conventional, perfunctory Roman copy. In the burned stratum above the floor of the Odeum three female heads were lying. The heads are set against pilasters and were evidently used as decorative architectural elements. The features are severe and dignified, and the heads resemble in type the Farnese Hera in Naples.

the heads resemble in type the Farnese Hera in Naples.

Several portrait heads indicate the high degree of excellence in portraiture achieved by Greek artists in the Roman period. The best-preserved and most successful of these is the portrait of Moiragenes, son of Dromokles, a man who is not otherwise known (Fig. 7). This is a splendid portrait of an elderly man of Roman type, with clean-shaven face and tightly compressed lips. The style of the workmanship suggests a date in the early second century A.D., and such a date would be suitable for the shapes of the letters with which the name is written. Two other heads of the second century present very realistic portraits. One may be interpreted as an Emperor because of his wreath of laurel, and the other is the portrait of an official, perhaps a kosmetes (Fig. 8).

The season's work produced many other interesting objects, including more than a thousand inscriptions, nearly ten thousand coins, and many ostraka (Fig. 6). The Agora collection of ostraka now numbers 145 pieces, of which the 54 votes against Themistokles form by far the largest



FIG. 11. A NEWLY EXCAVATED PART OF THE AGORA IDENTIFIED BY PROFESSOR SHEAR AS THE ODEUM: "A MARBLE-PAVED ORCHESTRA, LESS THAN A SEMI-CIRCLE, WITH BANKS OF SEATS ON THE SOUTH AND FOUNDATIONS FOR A STAGE ON THE NORTH."—(IN THE BACKGROUND) HOUSES

group. The various classes of discoveries are being studied by members of the staff and are currently published in "Hesperia," the Journal of the American School at Athens.—[N.B. It should be noted that our photographs are numbered in order from the previous page, to correspond with the Author's references.]

Treasure=Trove at Athens-Dating from Neolithic to Hellenistic Times.

ILLUSTRATIONS BY COURTESY OF PROFESSOR T. L. SHEAR, DIRECTOR OF THE AGORA EXCAVATIONS FOR THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS.

REPRODUCTIONS FROM WATER-COLOURS BY PIET DE JONG.



12:23 20 0 6 4 4 4 4 3 4 3 4 3 4 4

VASE OF THE

5. A VASE OF THE HELLENISTIC PERIOD (THIRD CENTURY B.C.), WITH A DESIGN OF DOLPHINS.

ANOTHER NEOLITHIC VASE OF ABOUT 3000 B.C. (FOUND WITH NO. 2), WITH DRILLED HOLES BY WHICH IT WAS MENDED
IN ANTIQUITY.

with a panel filled by five figures engaged in an arming scene." In a further note is given some fuller explanation which concerns the two Neolithic vessels shown in Nos. 2 and 4. "One vase (No. 4) is a deep, hand - made bowl of coarse clay of an ashgrey colour. A curious fact about

this crude bowl is that it was mended in antiquity, for three pairs of drilled holes appear along the edges of a fracture. As the use of metal was unknown at the period (i.e., about 3000 B.C.), one can only conjecture the nature of the binding material; perhaps withes or animal gut or hide. The second vase (No. 2) is a two-handled cup of coarse clay of a reddish - orange colour."



AN ATTIC BLACK-FIGURED JUG, WITH WARRIORS ARMED AND ARMING (SIXTH CENTURY B.C.).

FROM 3000 TO 300 B.C.: RELICS FROM THE ATHENS AGORA, INCLUDING THE EARLIEST PROOF OF HABITATION.

TreasuresTrove at Athens: Ceramic Designs Including the Swastika.

ILLUSTRATIONS BY COURTESY OF PROFESSOR T. L. SHEAR, DIRECTOR OF THE AGORA EXCAVATIONS FOR THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS.

REPRODUCTIONS FROM WATER-COLOURS BY PIET DE JONG.



THE FIRST PORTRAIT OF THE DUKE AND DUCHESS OF KENT'S SON.



"AGED SIX DAYS": THE FIRST PRINCE BORN TO THE HOUSE OF WINDSOR, SON OF THE DUKE AND DUCHESS OF KENT, DRAWN AT 3, BELGRAVE SQUARE BY HIS MATERNAL GRANDFATHER, PRINCE NICHOLAS OF GREECE.

This drawing of the infant son of their Royal Highnesses the Duke and Duchess of Kent is, as we have noted, by H.R.H. Prince Nicholas of Greece, who is well known as an artist of distinction. It shows the little Prince when he was six days old. It will be recalled that, as we recorded last week, he was born on October 9; that is to say, on the first anniversary of the day on which his father was gazetted Duke of Kent. A "London Gazette" Extraordinary announced: "Whitehall, 9th October, 1935.—This morning, at five minutes after two o'clock, Her Royal Highness The Duchess of Kent was safely delivered of a

Prince at 3, Belgrave Square. His Royal Highness The Duke of Kent and Her Royal and Imperial Highness Princess Nicholas of Greece were present. Secretary Sir John Simon was also present. The condition of Her Royal Highness and of the Infant Prince is satisfactory." It may be added that the weight of the baby at birth was 6½ lb. The little Prince is seventh in order of succession to the Throne. He has the further honour of being the first Prince born to the House of Windsor, for it will be remembered that it was in June 1917 that his Majesty announced the assumption of the name of Windsor by his House.

PRECAUTIONS IN THE MEDITERRANEAN: MALTA AND GIBRALTAR DEFENCES.



THE APPROACHES TO GIBRALTAR CONCEALED IN AN ALMOST PERMANENT MANNER BY ARTIFICIAL SMOKE-SCREENS: A MIST-LIKE EFFECT.



STEEL NETS, AS A PROTECTION AGAINST MINES, PLACED IN POSITION IN THE HARBOUR AT GIBRALTAR: A MEASURE OF PRECAUTION.



BOOM PLACED ACROSS THE ENTRANCE TO THE INNER HARBOUR AT GIBRALTAR: ONE OF THE PURELY PRECAUTIONARY STEPS TAKEN TO GUARD AGAINST POSSIBLE EMERGENCIES. It Gibraltar, as at Malta, certain defensive measures have been in operation for some time, are precaution, in view of possible but, it is hoped, improbable eventualities connected in the Abyssinian imbroglio. During last month, for example, the Gibraltar correspondent of The Times" stated that the south entrance to the Admiralty harbour had been closed, and lat the harbour could be used by ordinary ships only by permission of the Naval authorities.



DEFENSIVE PRECAUTIONS ADOPTED AT MALTA: A VIEW OF THE BOOM PLACED ACROSS

THE ENTRANCE TO THE HARBOUR.

As noted under illustrations of Malta, in our issue of October 5, various precautions have been taken there, and at other British possessions in the Mediterranean, in view of the international situation. Among other things, a great boom was placed across the entrance of the Grand Harbour. The Lazaretto Harbour is a separate inlet, on the other side of Fort St. Elmo. On September 20, tension was eased by an official assurance that British naval movements and the reinforcements



PROTECTING THE MOUTH OF THE LAZARETTO HARBOUR AT MALTA: A SHIP LAYING.

A BOOM CONSISTING OF A LINE OF FLOATS.

of British garrisons in the Mediterranean had no aggressive intention, and the Italian Government responded by declaring that their activities were likewise purely precautionary. On October 4 the Italian Ambassador conveyed to Sir Samuel Hoare at the Foreign Office a very cordial message from Signor Mussolini, suggesting co-operation towards a settlement, and "a simultaneous and parallel cancellation of precautionary measures undertaken to meet a danger which did not exist."

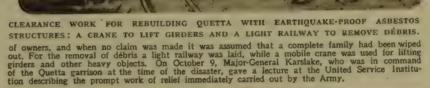
INTERESTING EVENTS OVERSEAS: PICTORIAL NOTES ON CURRENT NEWS.



AEROPLANES OF THE ROYAL AIR FORCE IN KENYA: SOME OF THE MACHINES ON THE AERODROME AT NAIROBI, WHERE THEIR ARRIVAL AROUSED GREAT INTEREST AMONG THE INHABITANTS.









A CURIOUS MISHAP TO AN IMPERIAL AIRWAYS LINER IN EAST AFRICA: THE "HANNO"

AFTER THE ACCIDENT AT KAMPALA, UGANDA, CAUSED BY A TYRE-BURST.

a southward flight on the London-Cape Town service, the Imperial Airways liner "Hanno mishap on landing at Kampala, in Uganda, on October 7, tilting up into the position the passengers and crew were undurt, though the pilot was reported to have been this cockpit. According to a "Times" correspondent, the accident was caused by a falled interpretable.



ABYSSINIAN PROTECTION FOR THE ITALIAN REPRESENTATIVE IN ADDIS ABABA: TROOPS ON GUARD OUTSIDE THE NOW VACATED LEGATION INTERVIEWING VISITORS. As the Italian Minister at Addis Ababa did not immediately receive his passports on the invasion of Abyssinian by Italy, special precautions to guard the Italian Legation were taken by the Abyssinian authorities. Count Vinci, the Minister, was asked to leave on October 10. A special train for the Legation was provided on October 12, but Count Vinci refused to travel in it. He consented, however, to leave the Legation and move to the house of Ras Desta.

THE DEFENCE OF HARRAR AGAINST INVASION THROUGH THE OGADEN: ABYSSINIAN METHODS OF FIGHTING.





ABYSSINIAN REGULAR TROOPS ON THE MARCH ON THE SOUTHERN FRONT, CARRYING RIFLES AND LEADING MULES LADEN WITH AMERICAN RECOLAR INCOME ON THE MARCH OF THE SOCIETY MOVING ALONG A LANE IN THE DISTRICT THREATENED BY THE ADVANCE OF GENERAL GRAZIANI'S ARMY FROM ITALIAN SOMALILAND.



A MOUNTED ABYSSINIAN LEADING A HORSE LOADED WITH AMMUNITION OVER ROUGH COUNTRY IN THE HARRAR DISTRICT:
THE TYPE OF NATIVE AND EQUIPMENT TO WHICH ARE OPPOSED AIRCRAFT, TANKS, AND A HIGHLY ORGANISED INFANTRY.



ABYSSINIAN INFANTRY, SOME CARRYING SMALL BOX S OF AMMUNITION, CLIMBING A SLOPE: MEMBERS



MACHINE-GUNNERS AT A CONCEALED POST BEHIND CACTUS AND THICK BUSIES: EVIDENCE OF THE MODERN EQUIPMENT OF SOME PART, AT LEAST, OF THE ADVISIONAN FORCES AND AN INDICATION OF THEIR ATTEMPTS TO HARASS AN ADVANCING ENUMY.

OF THE ARMY, ESTIMATED AS 200,000 IN STRENGT, STATIONED BETWEEN JUJIGA AND SASA BANEH.

Since we gave an account, in our last issue, of such developments as were Since We gave an account, if our last issue, to such or developments as were reported on the Somaliand front, there has been, at the time of writing, little news of the Italian advance in that region. Nevertheless, a number of commentators agree that General Charatan's army operating in the Ogaden

and thrusting in a westerly direction along the frontier of British Somaliland constitutes no less serious a threat to the Abyasinian defences than the more numerous force under General de Bono in the north. For that reason, a strong concentration of Abyasinian troops, estimated at 200,000, is stationed

west to try to turn the left flank of the invaders. The Italians are said to have 250 tanks with their southern army, and to be using aeroplanes for heavy bombing, much of it with poison gas. Several villages are reported to have been wiped out by their raids and many casualties inflicted.



a stappe CAULDRON. WITCHES' THE

BEING AN APPRECIATION OF

"THE EVE OF 1914": By THEODOR WOLFF.*

(PUBLISHED BY GOLLANCZ.)

THE publishers describe the author of this book as "probably the most influential journalist on the Continent at the outbreak of the War": and this is no exaggerated claim. As editor of the Berliner Tageblatt, Herr Wolff had an exceptionally wide reputation and an unrivalled acquaintanceship among those who were framing, or purporting to frame, European policy in the pre-war years. He was in the confidence of the German Foreign Ministry, though he had frequently been a critic of its policy: not the least interesting of his pages are those in which he describes his numerous visits to the Foreign Ministry in the days immediately preceding the outbreak of war. His impressions of the chief actors in the drama, and of the kaleidoscopic events during those fateful hours, are very vividly conveyed. As a journalist in a responsible and of the kaleidoscopic events during those fateful hours, are very vividly conveyed. As a journalist in a responsible position, he made it his business to observe and appraise men swiftly, and these pages afford ample evidence that he excelled in that faculty. He resembled most persons who are "on the inside" of politics in that most of his observation led him to depressing conclusions. While, in this review of crowded events, he does not hesitate to apportion praise and blame, his general judgments are temperate and impartial. He writes more in sorrow than in anger, and the dominant impression which he leaves on the mind of his reader is one of gloomy wonder—not sat bent over charts and documents, clinging in the confusion and chaos of their minds to a system built up of nebulous principles and empty catchwords. When these shapes of destiny looked up from their papers, they saw in front of them a great doll, fat, waxen, vacuous, unnatural. More and more they came to regard this lifeless product of their fantasy as a being whose will must be respected, and with more and more docility they obeyed the supposed dictates of this bizarre fetish. Their hypertrophied doll was tricked out with gilt and gaudy spangles like an idol. They called it Prestige."

What was the result? These subtle persons—so proud of their subtlety—for years played ingeniously with a switchboard which they did not understand, and then, when the disaster occurred, stood in terrified astonishment because they could no longer control the forces which they had released. What shocked Herr Wolff most, when the catastrophe was impending, was the paralysis of the

they had released. What shocked Herr Wolff most, when the catastrophe was impending, was the paralysis of the men who had, half-unwittingly, brought it about. "What was appalling was simply the helplessness in the presence of the onward roll of events, the poverty of resource, the passiveness of these people, who had worked out a plan of strategy and now that it had gone awry did not know what to do: they still kept up the pose of being the only statesmen their country had, but could apparently do

through a single slip, a momentary inadvertence, the motor-man causes the death of a single human being, is he not heavily punished?" If the world were governed on Platonic principles, only the wisest and best would be our rulers; but since our rulers are in fact Pilates, they are no more free from negligence and unwisdom than other average human beings—and if anybody imagines that this is less true in 1935 than in 1914, a rude shock awaits bim.

There were, of course, deliberate plotters, such as the Berchtold group, who will stand for ever accused before posterity; and, although he produces no proofs, it is clear from several hints that Herr Wolff entertains deep suspicions of the game which Jagow played with Austria. There were the militarists and the adventurers and the vultures of war, and Herr Wolff is probably right in saying that they were much the same in all countries. But the main charge against the pre-war German diplomacy—and it has been brought by many Germans besides Herr Wolff—is one of stupidity. An Italian commentator has written: "Herr von Bethmann and his colleagues were far less criminal than Germany's enemies assert, and a thousand times more foolish than people imagine." The same may be said of the Kaiser. In this volume, as in nearly all that have been written about the origins of the war (and



"THE DISCOVERY OF SOUTH AFRICA; VASCO DA GAMA LEAVING PORTUGAL IN 1497": A MURAL PAINTING BY J. H. AMSHEWITZ, R.B.A., FOR THE WITWATERSRAND UNIVERSITY AT JOHANNESBURG; NOW EXHIBITED AT SOUTH AFRICA HOUSE IN LONDON.

This excellent painting is now being displayed at South Africa House, Trafalgar Square. The panel, which is on a very large scale, is a fine piece of historical symbolism and is destined to be placed in the Library of the Witwatersrand University at Johannesburg, as a gift from Mr. M. Haskel. Certain other symbolical historical paintings by Mr. Amshewitz, executed for the mural decorations of South Africa House, were reproduced in our issue of May 26, 1934.

to say despair-at the manner in which nations manage affairs.

The story begins with the German naval programm The story begins with the German naval programme, the breakdown of Auglo-German negotiations, the wrangle over Morocco, and the crisis of Agadir in 1911. This was the real beginning of the Great War. "What had happened in the summer of 1911 was not an episode comparable with other episodes. It would indeed be saying much too little to describe it as a diplomatic conflict or a crisis. It was an elemental shock. Everything had been shifted forward, men and things no longer stood where they had done." In the following year the Kaiser nearly precipitated war again by proposing to threaten mobilisation if his naval estimates met with further resistance in England: but this was too much even for the pliant mobilisation if his naval estimates met with further resistance in England; but this was too much even for the pliant Bethmann-Hollweg, who, to his credit, restrained his Sovereign from this supreme act of folly by tendering his resignation. Next year, the atmosphere throughout Europe was rendered still more electric by war in the Balkans. Throughout these events, Herr Wolff traces in great detail, and with abundant acumen, all the intricacies of diplomacy, not merely objectively, but in relation to the characters of the Ambassadors, Ministers, and statesmen concerned. From the same point of view, he gives an extraordinarily compact and well-informed account of the internal condition in each country engaged. All this network of influence and counter-influence is exceedingly complex, and it cannot be concealed that its complexity is sometimes a little tedious—partly because a great deal complex, and it cannot be concealed that its complexity is sometimes a little tedious—partly because a great deal of the material has already been done to death, and partly because one becomes oppressed by the futility of the whole monstrous farce. For what was it all about? What was the objective of this everlasting game of plot and intrigue and suspicion and duplicity? A figment, a phantom, a phrase! "Above the peoples there stood in command, everywhere with excessive freedom of action, those whose function it was to direct the helm. They

o"The Eve of 1914." By Theodor Wolff, Editor of the Berliner Tageblatt, 1906-1933. Translated by E. W. Dickes. (Victor Gollancz; 21s.)

as a gift from Mr. M. Haskel. Certain other symbolical historical South Africa House, were reproduced in our issue of May 26, 193 nothing but wait for a miracle to happen." Again and again this exceptionally experienced observer comes back to one saddening lesson which has been borne in on him by all that he has seen of international politics—namely, the inadequacy of "statesmen" for the terrible responsibilities which rest upon them. It is evident that as he looks back upon all the events which led to so much human agony, he sees everywhere superficial cleverness, and hardly anywhere solid wisdom; and to this charge of incompetence he adds a more damaging one of invincible complacency. "It is appalling to notice again and again how few politicians have any realisation of the psychological effect of their actions, or are able to think themselves into the position of their opponents, and how many have Narcissus's fatal admiration of their own reflection." Certainly all the apologias of European statesmen which have flowed from the Press since the war ended confirm this view; for if we are to judge by them, Europe before the war teemed with preternaturally far-sighted statesmen and rulers whose sole misfortune was that other people could not see how invariably right they were.

Yet, while these reflections lend a certain bitterness to this writer's reminiscences; while he is depressed and exasperated by the fact that the lives and destinies of millions of human beings should have been dependent on the senseless manœuvres of small groups of second-rate men; his general view of "war-guilt" is, as it seems to us, the only one possible to calm and charitable judgment. Not villainy, but unwisdom, is the true charge against the "war-criminals"; it is an easy and a melodramatic explanation of a cataclysm that a number of unscrupulous schemers planned and accomplished it—but it is not true. Herr Wolff compares their "crime" with that of Pontius

explanation of a cataclysm that a number of unscrupulous schemers planned and accomplished it—but it is not true. Herr Wolff compares their "crime" with that of Pontius Pilate, who was "no villain, just an average man, the average of all the generations born age after age, living, working, supporting themselves"; "it really could not have been foreseen that on account of this affair he would be pilloried through the ages." Nevertheless, men must expect to receive judgment in proportion to their responsibilities and their ambitions. "Is not negligence itself a serious charge when it leads to such catastrophes? If

not least in his own effusions), he cuts a sorry figure and stands as a personified warning for ever more against the whole foolery of Kaiserism. But Herr Wolff is undoubtedly right in his judgment that the Kaiser did not "want war." We may go farther, and say that he was stricken with terror at the thought of war, for he was one of those persons who will summon the Devil, and then tremble and scream when the Devil appears. But, if the Kaiser did not want war, what of the Austrian "blank cheque," the proximate cause, if a single cause can be disengaged, of the disaster? Herr Wolff considers that there can be only one explanation: to the last moment, the Kaiser, and apparently most of those round him, did not really believe that there was serious danger of a general outbreak. Germany had successfully bluffed before, and she would successfully bluffed before, and she would successfully bluffed before, and she would successfully bluffed before, is probably a correct interpretation, but the ineptitude which it implies is almost beyond belief. not least in his own effusions), he cuts a sorry figure and

but the ineptitude which it implies is almost beyond belief.

Herr Wolff's attitude towards England is, on the whole, reasonable and impartial. He is severe upon our "militarists," and we think that he somewhat hastily misinterprets the motives of men like Sir George Buchanan, Sir Ar'hur Nicolson, and Mr. Churchill, though nothing that he says of Sir Henry Wilson seems undeserved. But he has understood sympathetically the main lines of British policy, and we think that posterity will support his main criticism of Sir Edward Grey. "Grey was deceiving himself, shutting his eyes to the truth, when he constantly maintained that in spite of everything he had kept his hands free, and these asseverations leave the impression of a soul at issue with itself." In fairness, he recognises that Grey's dilemma was not merely one of the soul, but of extremely "practical" British politics.

Looking back on it all, one is sometimes tempted to the view of Lichtenburg, quoted by Herr Wolff: "The great events of the world are not the work of man—they just happen." There is something to be said for the Hardy-esque view of Fates sitting above the battle and making things "just happen"—for their sport, or for what?

C. K. A.

A WINDOW ON THE WORLD: NEWS OF THE WEEK IN PICTURES.



THE VERY "MODERN" CHURCH AT CRANFORD, MIDDLESEX: A CURIOUS BUILDING WHICH THE BISHOP OF KENSINGTON COMPARED TO A "NISSEN HUT" WHEN HE DEDICATED IT.

Bishop of Kensington (Dr. Simpson) dedicated Holy Angels Church, Cranford, Middlesex, on tober 12. It is claimed that the building is the most modern place of worship of its kind in this a spontage. The Bishop compared it to a "Nissen hut"—a type of building much used by British on an armore that the building is the most modern place of worship of its kind in this appointment.



THE INSIDE THE CRANFORD CHURCH: PUTTING FINISHING TOUCHES TO THE ALTAR,

WHICH IS OF UNADORNED CONCRETE AND WILL BE FLOODLIT.

troops during the war. The church will be floodlit, and there will be concealed lighting inside, with a spotlight on the preacher, who will speak from the altar steps. Hymn numbers are to be displayed on an illuminated board, and, instead of bells, the church is equipped with a hooter.



THE BRITISH NAVY MAKES USE OF A NEW HARBOUR IN THE EASTERN MEDITERRANEAN; CRUISERS AND DESTROYERS LYING AT HAIFA, THE WELL-EQUIPPED PALESTINIAN PORT, WHICH WAS OPENED ABOUT TWO YEARS AGO.



A NOVEL TYPE OF STRIKE IN WALES: THE CROWD AT THE MONMOUTHSHIRE COLLIERY WHERE MEN REFUSED TO COME TO THE SURFACE, AS A PROTEST AGAINST THE EMPLOYMENT OF NON-UNION WORKMEN.

Miners employed at the Nine Mile Point Colliery, Monmouthshire, began a novel form of strike on October 12. At the end of the morning shift seventy-one of them decided to stay down in one of the three pits, as a protest against the employment of non-union workmen. The strike was not a hunger-strike. Later the miners in a number of other pits refused to come to the surface; and at the time of writing there seemed a danger that the strike might become general.



A HEPPLEWHITE CHILD'S CHAIR FOR THE DUKE OF KENT'S SON: THE MINIATURE MAHOGANY "WHEELBACK" PRESENTED TO THE LITTLE PRINCE BY EXHIBITORS AT THE ANTIQUE DEALERS' FAIR.

It was announced recently that the Duke of Kent, who opened the Antique Dealers' Fair at Grosvenor House some time ago, had accepted, on behalf of his son, a Hepplewhite child's chair, the gift of all the exhibitors at Grosvenor House. It is a miniature of a wheelback mahogany armchair and carries an eighteenth-century silk-embroidered needlework cushion. It was stated that the chair would remain on exhibition until the show closed.



MR. ARCHIBALD THORBURN.
The well-known painter of birds.
Died October 9; aged seventy-five.
Published "British Birds" (1915-16);
"Game Birds and Wild Fowl of
Great Britain and Ireland" (1923);
"British Mammals" (1921), all
notable for their illustrations by him;
and "A Naturalist's Sketch-Book."

RAS SEYUM: THE ABYSSINIAN LEADER IN THE NORTH; OPPOSING GENERAL DE BONO.

PERSONALITIES OF THE WEEK:



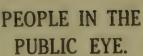
MR. C. R. ATTLEE.

Appointed Chairman of the Parliamentary Labour Party for the remainder of the Parliamentary session, following the resignation of Mr. Lansbury on October 8. Previously, Deputy Chairman, Mayor of Stepney, 1919-1920. M.P., Limehouse, since 1922.



GENERAL KONDYLIS, ACTING REGENT OF GREECE, SPEAKING AFTER THE RECENT ROYALIST COUP.

A Royalist coup was carried out in Athens on October 10. The Ministry of M. Tsaldaris was overthrown and General Kondylis undertook to act as Regent. After the opening of the Assembly, General Kondylis stated that the Government's duty was to operate fairly a plebiscite on the question of the King's restoration.





THE BISHOP OF DERBY.
The Right Rev. E. C. Pearce.
Died October 13; aged sixtyfour. Fellow of Corpus Christi,
Cambridge, 1895. Became
classical lecturer and Dean.
Vice - Chancellor, Cambridge,
1921. Formerly Vicar of St.
Benet's, Cambridge. First Diocesan Bishop of Derby, 1927.
Chairman of the Cathedrals
Commission.



THE REV. E. SCHOMBERG.
Appointed Master of the Charterhouse, in the place of the late
Rev. W. T. B. Hayter. Is Vicar
of St. Andrew's. Westminster.
Formerly Domestic Chaplain to
the Bishop of Norwich. Deputy
Mayor of Westminster, of which
he was Mayor in 1931 and 1932.



SIR J. C. M'LENNAN.

The eminent Canadian physicist. Died October 9; aged sixty-eight. Well known for his work on the production of helium, and the super conductivity exhibited by certain metals at extremely low temperatures. Became Professor at Toronto University after a distinguished Academic career there.



THE VOYAGE OF THE CROWN PRINCE OF EGYPT TO ENGLAND: H.R.H. PRINCE FARUK TALKING TO CIVIC DIGNITARIES AT MARSEILLES.

The Crown Prince Faruk of Egypt sailed for England recently. He is coming here to prepare for his military education. After an official farewell reception on October 6, which was attended by Sir Miles Lampson and the Prime Minister, H.R.H. went on board H.M.S. "Devonshire," which took him from Alexandria to Port Said. Here he embarked on the P. and O. liner "Strathaird." He was expected in England yesterday, October 18.



MR. MACKENZIE KING.
Leader of the Liberal Party in Canada, which swept the polls at the recent General Election. Was Premier from 1921 to 1930 (except for a brief period in 1926). Minister of Labour, 1908. Became Liberal leader, 1919. Attended the British Imperial Conference in London, 1926. Is sixty-one.



THE SPANISH ROYAL MARRIAGE IN ROME: EX-KING ALFONSO WITH THE INFANTA LUISA OF BOURBON-SICILY, MOTHER OF THE BRIDE.

The Infante Don Juan, Prince of Asturias, was married to Princess Maria Mercedes of Bourbon-Sicily in Rome on October 12. All classes of Spaniards were represented at the wedding; as well as members of three Royal Houses, including more than twenty Bourbons, nearly a dozen representatives of the House of Orleans, and several members of the Italian reigning house of Savoy. The chief ceremony took place at Santa Maria degli Angeli. It was conducted by Cardinal Elia dalla



THE MARRIAGE OF THE PRINCE OF ASTURIAS WITH PRINCESS MARIA MERCEDES OF BOURBON-SICILY IN ROME: THE BRIDE AND BRIDEGROOM COVERED WITH THE BRIDE'S VEIL.

Costa, Archbishop of Florence, with the assistance of three former Court Chaplains from Madrid. Afterwards the Prince and Princess drove to the Vatican, where they were received in private audience by the Pope. It was stated that the honeymoon would last five months, and that the first part would be spent in the United States. The Prince of Asturias, as, our readers are doubtless aware, would be the heir-presumptive, if the Spanish monarchy were restored.





THE DRAGON TREES OF GIBRALTAR.

EXAMPLES OF A UNIQUE SPECIES, UNDOUBTEDLY THE LONGEST. LIVED OF ANY TREE IN EUROPE, INCLUDING ONE ESTIMATED TO BE 800 YEARS OLD.

By A. D. C. Le SUEUR, B.Sc., F.S.I., Lecturer in Forestry, Royal Agricultural College, Cirencester; Consulting Forester to the Corporation of the City of London.



FIG. 7. A YOUNG DRAGON TREE PLANTED AT GIBRALTAR BY QUEEN ALEXANDRA IN 1905: A PALM-LIKE STEM WHOSE CROWN FORMATION MAY BE EXPECTED IN A FEW YEARS.

Trunk 50 in. in diameter at 5 ft. from the ground, is in most excellent condition (Fig. 3). As with all old trees of this species, the root buttresses are very prominent, extending upwards to a considerable height, so that the diameter two feet above soil level is much greater, being over six feet. The crown is a perfect example without flaw or trace of damage (Fig. 4). Close by is a younger tree over 5 ft. in girth, planted in 1704 to commemorate the capture of the Rock by the English forces under General Rooke. Younger trees include one planted by Queen Alexandra in 1905 (Fig. 1), and the remains of a line that once extended the length of the garden. Of these only five remain, the rest having been unfortunately removed for a tennis court.

There are only two other trees of any size in Gibraltar, one in the forecourt of the Garrison Library, the other—a fine specimen, second only to the largest tree mentioned—in the garden of Mr. H. J. King's house on the lower part of the Rock (Fig. 2). This

been unfortunately removed for a tennis court.

There are only two other trees of any size in Gibraltar, one in the forecourt of the Garrison Library, the other—a fine specimen, second only to the largest tree mentioned—in the garden of Mr. H. J. King's house on the lower part of the Rock (Fig. 2). This tree is growing in a poor, thin loam over stone. Those in the Government House gardens stand on a deep deposit of sand, part of a raised sea beach at the foot of the western slope. Dracana draco is not rare in England, but is seldom seen in its final condition as a branching tree. Actually a member of the order Liliacea, with a fibrous stem thickening by centrifugal formation of new tissue, in early youth it resembles the Yucca, to which it is closely related. After a few years it develops into a straight, unbranched stem topped by a single tuft of leaves resembling a palm (Fig. 1). When branch-formation starts, the trunk and lower branches cover themselves with a smooth grey bark somewhat like that of the beech, and these branches possess the power of throwing out aerial roots (Fig. 4), which, however, are seldom more than a few inches long. The upper branches, whose extremities carry tufts of leathery, sword-shaped leaves, are thick, tapering to both ends, and covered with concentric leaf-scars. Branch-formation does not take place until the leaf cluster at the top of the trunk decides to "break." From the branches thus formed, further ramifications take place, the whole crown thus originating from a single point. The branches appear to grow for very long periods before, breaking, as may be seen by inspecting the crown of any old tree. According to Mr. Edwards, the head gardener at Gibraltar, whilst the first "break" usually takes place about thirty to forty years after planting, later branchformations may grow for from fifty to eighty years before they "break" gas may be seen by inspecting that these were simply young trees of a viviparous type that took root in the parent bark and soworked to the ground, fur

which resemble those of the asparagus, are usually confined to the leaf-tufts at the top of the tree (Fig. 2). They are in most years few in number, and it is only very occasionally that complete flowering takes place.

The age of the great dragon tree at Government House (Fig. 3) is unknown, but local supposition, largely based on an article in the Gibraltar Chronicle in 1931, presumes it to be about 2300

presumes it to be about 2300 years old. The argument in support of the claim to such

appear very conclusive, being partly based on a comparison with the giant dragon tree that grew at Oratava in Teneriffe, and was destroyed in a gale in 1868. Probably no tree in history has had so much written about it on a basis of pure supposition as that Teneriffe tree. That it was of great size and had all the appearances of extreme age are definite facts, but nothing is known of its history before the early fifteenth century. De Candolle and Humboldt estimated its age as over 5000 years, but De Candolle's method of estimating age has long been proved unsound, and apparently Humboldt's was no better. Berthelot, who probably knew more about this tree than anybody, stated in 1828 that to calculate its age was absolutely impossible, and he attempted no estimate. The grounds for estimating its age as 6000 or 5000 years seem no better than those for an estimate of 3000 or even less.

In comparing the Gibraltar tree with the old tree at Teneriffe, the latter's age appears to have been taken as about 4500 years, with a diameter one foot from the ground of 15 ft., and if the Gibraltar tree is assumed to have grown at the same rate, the result obtained is certainly 2300 years. But the rate of growth of an old tree cannot be correctly obtained from a measurement near the ground, owing to the presence of root buttresses, and this is especially true

FIG. 3. UNIQUE AS A SURVIVOR OF FIFTEEN SIEGES: THE GREAT DRAGON TREE IN THE GARDENS OF GOVERNMENT HOUSE, GIBRALTAR; PROBABLY THE FINEST SPECIMEN IN EUROPE; ITS AGE ESTIMATED BY THE AUTHOR AS 800 YEARS, THOUGH LOCALLY SUPPOSED TO BE 2300 YEARS. (SHOWING, BEYOND IT, THE CROWN OF A 250-YEAR-OLD TREE.)

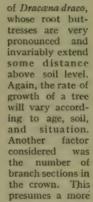




FIG. 2. WITH ASPARAGUS-LIKE GROWTHS ON THE TOPMOST LEAF-TUFTS: FRUITING BRANCHES ON A LARGE DRAGON TREE AT ASHSTEAD COTTAGE, LOWER ROCK, GIBRALTAR.

presumes a more or less regular rate of branch extension and formation, which, in fact, is absent in the species. Moreover, if the Gibraltar specimen is compared with the photograph of the Tenerifie tree given in the Gardeners' Chronicle (p. 764, 1872), there is very little difference in the number of ramifications. Again, in 1576 that eminent botanist Charles de l'Ecluse, writing under the name of Clusius, published in "Rariorum Plantarum Historice"

Charles de l'Ecluse, writing under the name of Clusius, published in "Rariorum Plantarum Historiæ" an account of his travels in South-West Europe. Here he gives much attention to Draco arbor, as he terms it, using a remarkably faithful drawing as his frontispiece. He mentions, at considerable length, a great tree in the garden of the Convent of the Holy Virgin at Lisbon. He then travelled to Cadiz and Gibraltar, then called Calpe. At Cadiz he notes another dragon tree. At Gibraltar he largely concerns himself with the crocus, a plant for which the district even then was justly celebrated. No mention is made of a dragon tree here. If the great age claimed for this tree were correct, it is difficult to imagine why such a large and distinctive tree which, viewed from the Bay, would have been even more prominent than it is now, should have been overlooked by a botanist who took the greatest interest in the species.

Old dragon trees appear invariably to be hollow, but this specimen has a perfect trunk, and small wounds in the bark heal with remarkable rapidity, covering themselves with a reddish callus. From such cuts and cracks exudes the brittle, dark red resin from which the tree takes its name. Close to this dragon tree are several others, growing on similar soil and in a similar situation, whose age is definitely known, and by examining these one can get a fair idea of the rate of growth up to 250 years, a tree of this age having a diameter of over 22 in. It is hard to believe that such a tree would need 2000 years more of growth to slightly more than double its diameter. After this age, there is no definite ground for calculation, but a graph allowing for a progressive decrease in growth per annum, based on the known loss over a century of growth, gives an age of about

for calculation, but a graph allowing for a progressive decrease in growth per annum, based on the known loss over a century of growth, gives an age of about 800 years as an absolute maximum. On this assumption the reason why Clusius overlooked it appears quite plain, as a tree about four hundred years old would have a considerably smaller and narrower crown, doubtless surrounded and concealed by faster-growing trees.

Before Gibraltar was captured by Tarik ibn Sayed in 711, the Rock appears to have been uninhabited, and, although he built a small castle, it was not until the tenth century that really serious building took place, the fortifications being pushed down to the water edge. It appears, therefore, perfectly reasonable to suppose that some unknown Moor made himself a garden, planted with trees which lived out their comparatively short lives around

which lived out their comparatively short lives around the young and slow-growing dragon tree—a garden which doubtless influenced the choice of a site for the convent of San Francisco, built soon after the retaking of Gibraltar by the Spaniards in 1462.
This tree has one claim

This tree has one claim to distinction that is unique. There is no other tree in history that can equal its war record of no fewer than fifteen important sieges, the final one lasting for nearly four years (1779-83), when practically every building in the town was destroyed. Considering the comparatively Considering the comparatively small area covered by the town and fortifications of Gibraltar, and the fact that in the eighteenth century in the eighteenth century alone over 300,000 round shot were fired at the Rock, the longevity of this famous tree appears to be equalled only by its invulner-



FIG. 4. THE FLAWLESS CROWN OF THE GREAT DRAGON TREE AT GOVERNMENT HOUSE: A VIEW SHOWING AN AERIAL THE LEFT-HAND LOWEST BRANCH-A PECULIAR FEATURE OF THESE TREES.



The World of the Kinema.

Bu MICHAEL ORME.



MR. FRED ASTAIRE, COMEDIAN.

WHEN an artist is supreme in one of the many facets of his art, it is the easiest thing in the world to overlook or to subordinate his other qualities, however good they may be. Nor is this entirely the fault of his manager, or his producer, his impresario, or his publisher,

from one sphere to another, for he moves in a world where dancing is as easy and as necessary as breathing. The director, Mr. Mark Sandrich, has seen to it that his opulent decors are just sufficiently removed from reality to bring them into harmony with the artificiality of musical comedy. London or the Lido or Venice, verdant parks or bridal

enthusiasm to o'erleap discretion. His determination to steer clear-of the photographed stage-play, his recognition of the fundamental difference between the theatre and the kinema, are obvious and admirable. But in his endeavour to express the moods and atmosphere of the play in picture and in sound, he exhausts both eye and ear. How much of the text remains it would be difficult to say, for it is so muffled by cacophanous laughter, so interlarded with elfin ceremonial and "business" of all sorts, that it is often incomprehensible. Yet where it emerges,

it is often incomprehensi-ble. Yet where it emerges, as in Mr. Ian Hunter's noble delivery of Theseus' lines, it is so impressive as to sharpen our regret for the loss of so much of it. The technical achievements in this notable experiment.

The technical achievements in this notable experiment, and the magic of Mr. Hal Mohr's camera, are responsible for moments of exquisite beauty in the enchanted Athenian woods. But the fantasy is overloaded. It comes to earth in pageantry that smacks of pantomime, and the dream is rent by the harsh twang of a Puck who is dream is rent by the harsh twang of a Puck who is partly an embryo Tarzan and partly American bad boy of the family.

My respect for Herr Reinhardt leads me to apprehend some meaning in this odd conception, but I confess I fail to see it. His casting of Mr. James Cagney as a slim and youthful Bottom, and Mr. Joe E. Brown as Flute, is at least justified by the vitality of the one and the simple



" TOP HAT," AT THE CARLTON: GINGER ROGERS AND FRED ASTAIRE DANCING THE " CHEEK TO CHEEK " DANCE, A MOST INTRICATE AND GRACEFUL EXHIBITION. The "Cheek to Cheek" dance is both graceful and intricate. It is romantic in mood and takes the place of a tender love scene. It is "Cheek to Cheek" song written by Irving Berlin, who was responsible for the musical score for the film. It is performed to the melody of the

The "Cheek to Cheek" dance is both graceful and intricate. It is "Cheek to Cheek" song written as the case may be. His public is as much to blame in curtailing his versatility. The public, composed of the most incorrigible "die-hards" in the world, clings tooth and nail to the enthusiasm created by the artist's first big hit, and, naturally enough, that hit has been made by the exploitation of an outstanding attribute. Thus, if a fine dancer who is also a fine comedian decides to shelve his terpsichorean powers for the nonce, as Mr. Jack Hulbert did in his recent picture, "Bulldog Jack," he runs the risk of disappointing a large number of his admirers. I myself found Mr. Hulbert's burlesque of the detective drama full of inspired fooling, but I can number several amongst my own circle of acquaintances who expressed a certain measure of dissatisfaction which I traced to the fact that "he did not dance." A reputation once made is not to be trifled with. Perish the thought, therefore, that Mr. Fred Astaire, perfectly partnered as of yore by Miss Ginger Rogers, in "Top Hat" at the Carlton, should not dance. There is, of course, no possibility of such catastrophe, for Mr. Astaire cannot help dancing. On the other hand, this slickly elegant picture owes a great deal of its charm, and undoubtedly deserves a full mead of praise, for its recognition of the star's qualifications as a comedian. It would not be true to say that Mr. Astaire's comic gifts have been gradually developed or come upon us in the nature of a surprise. There has been abundant proof of them in all his vehicles. But "Top Hat," based though it is on a well-tried farcical formula and running true to the best type of screen musical comedy, delivers into Mr. Astaire's eloquent hands better material than he has ever had from a histrionic point of view. He handles it brilliantly. To him falls the task of pursuing a lovely lady, who, under the impression that he is a married man, heartlessly deceiving her best friend, treats him to a series of, to him, whol

Rogers.

She, so lovely in her series of ravishing toilettes, so delicious in her petulance and disarming in her surrender, matches the grace of Mr. Astaire in the romance of the waltz, or the whirlwind ecstasy of the "Piccolino." There is no weak spot to be found in the company's armour, but Mr. Astaire, with no effort, no trace of self-assertion, wears his with a gay and careless panache that gives his work its individuality and its distinction. He embodies the very essence of lighthearted entertainment. He brings something of the rhythm of the dance into the traffic of the comedy passages, and translates the emotions of life into terpsichorean terms. He glides without any perceptible hiatus

suites—it matters not. They are but backgrounds expanded into glittering firmaments fit for stars to dance in.

SHAKESPEARE ON THE SCREEN.

SHAKESPEARE ON THE SCREEN.

"For the first time in my life I have realised my own dream of doing this play with no restriction on my imagination."
Thus Herr Max Reinhardt, the distinguished German producer, begins a message to the public incorporated in the programmematter of "A Midsummer Night's Dream," at the Adelphi Theatre. And he goes on to say: "I made it a condition that we should present Shakespeare and nothing but Shakespeare." There seems to me to be some contradiction, some confusion of purpose, between these two pronouncements. For you will note that it is Shakespeare, and nothing but Shakespeare, who some confusion of purpose, between these two pronouncements. For you will note that it is Shakespeare, and nothing but Shakespeare, who is to be presented, yet it is Herr Reinhardt's imagination which frees itself from all the restrictions of the stage—the stage that has hitherto shared with the study the honour of being Shakespeare's platform. Much has been written for and against the possibility of an adequate performance of the Immortal Bard's plays on the screen. Some have envisaged the proposition with alarm, and have been stricken with dismay at the mere thought of it. Others—myself as a staunch upholder of the scope of kinematic art included—have not only accepted the inevitable, but perceived in the medium of the motion picture a fluency and an enlargement of the stage's limitations which Shakespeare himself would assuredly have welcomed. For did not his vision soar beyond the confines of the theatre of his day? Is it not to be presumed that he, homme du théâtre as well as poet, would have welcomed the wider horizons of the screen?

Yet it would be well for the film director to remember that Shakespeare never allowed those irksome stage limitations to curb the flights of his fancy. Armies marched and countermarched at his bidding. The pomp of courts and the traffic of the fairy world were at his command. To graft on to the rich imagination that was his the further imagination of the film-director seems to me, then, not only a gratuitous painting of the lily, but an upsetting of the balance of the plays. Herr Reinhardt, confronted with the congenial task of bringing to the screen the lovely fantasy that has always been dear to his heart, has allowed

"THE INFORMER"—WHOSE PRESENTATION AT THE PLAZA CAUSED IMMEDIATE INTEREST: VICTOR MCLAGLEN AS GYPO NOLAN (RIGHT), A PART FOR WHICH HE WON THE HOLLYWOOD SCREEN ACTORS' GUILD PRIZE FOR THE BEST PERFORMANCE OF THE YEAR.

Victor McLaglen gives a wonderful performance as the informer in this film, which is based on Liam O'Flaherty's famous novel of the Irish Revolution. He is here seen attempting to put the charge of having betrayed his friend, McPhillip, on to Mulligan (Donald Meek).

humour of the other. Indeed, the rustic clowns, with their forthright fun, stand up best to the overwhelming tide of decoration, though Miss Olivia de Haviland's spirited Hermia adds vivacity to the lovers' quarrels.



THE RESOURCES OF THE SCREEN APPLIED TO SHAKESPEAREAN FANTASY: A MUCH-DISCUSSED REINHARDT PRODUCTION AT HOLLYWOOD, PRESENTED SIMULTANEOUSLY IN LONDON AND NEW YORK.

English critics have differed somewhat concerning the qualities of what "The Cinema" calls "the first authentic transcription of Shakespeare to the screen" (a film version of "A Midsummer Night's Dream," produced by Warner Brothers at Hollywood, under the direction of Max Reinhardt, with Mendelssohn's music adapted by Eric Wolfgang Korngold, a Viennese composer), the première of which was given simultaneously, on October 9, in London (at the Adelphi Theatre) and in New York. Despite any divergence of opinion as to the interpretation and treatment of the play, it remains true that the resources of film-production

afford far more general scope for scenic effects, magic transformations, and so on, than is possible on the regular stage, and these resources have been used with lavish elaboration. The cost of making the picture is said to have amounted to something like £300,000—in itself a great tribute to Shakespeare from the point of view of the producers, who have thus sought to do him honour by giving of their best. It may be pointed out, perhaps, that several members of the cast found themselves (like George Robey when playing Falstaff) in rôles of a type unfamiliar to them, and so impart a lively freshness to their renderings.

FRENCH ART SHOWN IN COPENHAGEN: AN EXHIBITION OF EIGHTEENTH-CENTURY WORK.



"WOMAN SITTING ON A CLOUD."—BY FRANÇOIS
BOUCHER (1703-1770).
Camille Plantevignes Collection.



"MARIE ANTOINETTE AS CROWN PRINCESS."

BY JOSEPH-SILFREDE DUPLESSIS (1725-1802).

Pierre de Nolhac Collection.



"THE LARDER."—BY J. B. S. CHARDIN (1699-1779).

In a Private French Collection.



PIERRE JÉLIOTTE, SINGER."—BY LOUIS TOCQUÉ (1696-1772). Galerie Wildenstein Collection.



" FANCHON RISES."—BY M. N. B. LEPICIÉ (1735-1784).

Galerie Wildenstein Collection.

An exhibition of French art of the eighteenth century was held recently at Charlottenborg, Copenhagen. We reproduce here some of the drawings and paintings which were shown. The exhibition was on a scale and of a quality seldom or never seen before outside France, if we except the French Art Exhibition held a few years ago at Burlington House. The intention was to give an impression of French art as a whole in the eighteenth century—a time



"THE LOOKING-GLASS IS CONSULTED."—BY CARLE VAN LOO (1705-1765).

In a Private French Collection.

when France was unrivalled as leading Europe in the arts, not only in painting and sculpture, but in all-arts and crafts. About two hundred and sixty paintings, two hundred drawings, and sixty works of sculpture were included, as well as a number of industrial articles such as furniture, bronzes, Sèvres porcelain, and bookbinding. The exhibits were lent by French museums and by important public and private collections all over the world.



REALITY IN TRAVEL

A N eminent psychologist declared recently that unless the mental health of the next generation is superior to that of this generation civilization will resolve itself into an elaborate and unceasing escape from reality. Modern life, he added, is replete with opportunities for escape—from chewing gum to morphia, from dancing to ocean cruises.

We may well consider this in its bearing on our holiday and travel habits. Do the idle or merely glamorous phases of travel, the holiday abandoned wholly to pleasure, suffice? A discerning consensus would, we think, answer "No"!

"Reality Tours" to South Africa, during this Winter, are therefore planned to provide leisure, enjoyment and rest, in a sunshine environment, and also to bring the traveller into contact with the peoples and places, wonders and beauty, resources and problems and, not least, the vast romance and inspiration of Africa which are living realities stirring into splendid activity.

Our complete programme of "Reality Tours" will be forwarded gratis on request to The Director, South African Government Travel Bureau, South Africa House, Trafalgar Square, London, W.C.2, and the leading Tourist Agencies.





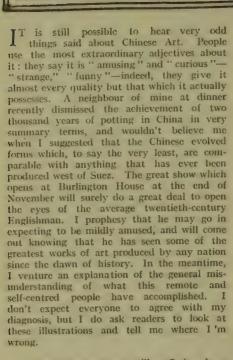
FOR COLLECTORS PAGE

CLASSIC FORM AND MODERN ANECDOTE.

By FRANK DAVIS.

out in impeccable taste; and it was this aspect of his art, this astonishing facility for reproducing gesture, which first captured — and still entrances — western Europe. All the pieces of porcelain which illustrate this article were lent to the exhibition in aid of the

Royal Northern Hospital at Sir Philip Sassoon's house Northern Hospital at Sir Pinip Sasson's house in 1934: some will certainly be seen at Burlington House this winter. At the moment I am not concerned with the question of their age or colour or technical qualities, but with their form. For the present purpose



I think that we are still suffering from the fact that our notions of China are derived unconsciously from our ancestors' notions of









SIMPLE MONUMENTAL FORMS-THE BASIS OF ALL GREAT ART CREATED BY THE CHINESE CRAFTSMAN: A CREAM-COLOURED VASE WITH A MOULDED DESIGN OF DRAGONS; A KUAN WARE VASE (SUNG DYNASTY) IN THE DAVID COLLECTION; A KUAN WASE FOR DIVINING RODS"; AND A KANGHSI VASE WITH DESIGNS ON A GREENISH-BLACK GROUND (LEFT TO RIGHT).







2. THE CHARM OF SEVENTEENTH-CENTURY KANGHSI FIGURES: A LADY AND CHILD, A SEDAN CHAIR, AND A PAIR OF MUSICIANS (L. TO R.), FROM THE COLLECTION OF THE HON. MRS. IONIDES.

two hundred years ago and more, and that only within the past thirty years or so have we had a chance to revise our opinions, for the very good reason that until about 1900 the only pieces of pottery and porcelain we saw were the pieces the Chinese condescended to export, which were not necessarily those pieces they most admired themselves. I touched on this subject from another angle—that of furniture—last week, and am now able to illustrate my thesis (a simple enough matter) by several pieces of porcelain and a single piece of English silver.

In addition to the undoubted and incontrovertible fact mentioned above, most of us are still faithfully wedded to that engaging, but a trille outmoded, heresy (beloved of Victorian R.A.s) that a picture, to be interesting, must tell a story and be full of incident. A picture can be full of incident and still be a good picture (e.g., that marvellous battle-seene by Uccello in the National Gallery), but incidents in profusion do not necessarily make a good picture (vide ten thousand and one fatuous banalities scattered about the civilised world). The Chinese potter was remarkably good, when he felt so inclined, at presenting us with all sorts of little stories, anecdotes agreeably frozen in action and carried



3. SEVENTEENTH - CENTURY ENGLISH " CHINOISERIE": A JAMES II. PORRINGER DECORATED WITH FIGURES "IN THE CHINESE TASTE" (1685).—[Reproduction by Courtesy of Messrs. S. J. Phillips.]

there is a great deal to be said for reproducing them in monochrome; however lovely their colour, it is irrelevant to the argument.

The vases in Fig. 1 range in date from about the twelfth to the seventeenth centuries, and are just those simple monumental forms which are at the basis of all great art. The seventeenth-century pieces in Fig. 2 are astonishing pieces of craftsmanship, most entertaining and beautiful, but they have none of the classic repose, the inward virtue, of the other pieces. It was the type of the second group that hitherto we have considered typically Chinese: I assert that the time has now arrived when everyone must think of them as miraculous little boudoir jokes, perfectly charming, in exquisite taste, but nevertheless not to be classed with the more austere shapes of the first group.

Look at the question from another angle. Imagine any one of the pieces in Fig. r multiplied in size until each was as big as St. Paul's Cathedral: each would still be a beautiful thing; its easy curves, its fine proportion, would surely still give pleasure to the eye. But can you imagine the other pieces increased in the same proportion? I can, and I contemplate the vision with horror. It seems to me not a bad experiment, this huge enlargement in the mind's eye: a pretty knick-knack won't stand that sort of treatment. This isn't criticising it—it's just realising that it is a pretty knick-knack, something to be enjoyed and admired, but for other reasons than those which compel us to admire and enjoy a piece which possesses the qualities of easy, natural growth and perfect balance.

Finally, a word about the finely proportioned silver porringer of 1685, which I saw last week at the Grosvenor House Exhibition—very typical of its period in its restraint, with the additional interest of its "Chinese "decoration. The inverted commas are essential, for this is an example—and a distinguished one—not of Chinese decoration, but of what the Englishman thought was Chinese taste.

It is a most agreeable, lively, and well-balanced scene; but whereas the form of the porringer is "classic" in the exact sense of the word as we use it in Europe, the decoration is derived from that of the second group of figures; in short, it tells a pretty story with great taste and economy of line. Theoretically, the two types do not harmonise in the least; practically, one does not feel the slightest incongruity. Thus did our ancestors react charmingly to Chinese influences in the seventeenth century. I wonder what lesson our own generation is going to derive from its far wider and deeper acquaintance with great Chinese works of art.



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"THERE IS NO COMPARISON!"

FINANCE AND INVESTMENT

By HARTLEY WITHERS.

PROGRESS AND PROFITS.

IN the Economist of Oct. 12 was printed one of the informing articles which collate and analyse the course of industrial profits,

the course of industrial profits, quarter by quarter, as shown in the reports of the companies that have been summarised in its columns. The conclusion reached from this investigation is that industrial profits—described as the "acid test of recovery,

nationalism, carried to insane lengths, had choked the channels of international trade, progress went forward, in production and consumption, at an astonishingly even pace, always slightly faster than the growth in population, with the result that the general standard of life was steadily improved in all the leading nations. The set-backs were almost always traceable to some external accident, such as war or the threat of war, which extinguished for the time

being that precious light of confidence without which business cannot work; or, they were due to causes con-nected with industry and finance, they finance, they arose from mitted in monetary policy, or, more often, from outbursts of speculative activity in special lines of production, which brought reaction with them because they inter-rupted the pro-gress of ad-vance, which must be even and well dis-tributed if it tributed if it is to be maintained.

As far as what may roughly be called the material side

of the matter is concerned, there is every reason to expect that business progress should be continuous. Every year the application of scientific and other improvements increases the productive capacity both of industry, in the narrower sense of the word, and of agriculture, and also tends to cheapen and quicken transport and the working of the credit machinery. At the same time, the demands of consumers grow at least as fast, so that an ever expanding market is, or ought to be, available. The fact that many markets are at present glutted with goods that cannot be sold only shows that there is no lack of the materials of prosperity, but only a melancholy absence of intelligence in the use that mankind makes of its tools. For the time being, the nations have decided that it is more patriotic to stint themselves in the matter of their standard of living than to consume goods produced on the other side of their frontiers; and as long as that sentiment endures—and so far there are not many hopeful signs of its disappearance—recovery is bound to be slow.

Nevertheless, there seems to be no reason to appre-

hend anything like reaction for a long time to come. When once the upward course of trade has established itself, it tends to make its own progress easier. For every expansion in profits stimulates fresh enterprise, and also provides the funds for financing it. The Economist article already quoted goes on to analyse the proportion of profits that have been set aside for reserve funds as compared with those that have been distributed in dividends. This proportion has risen in the third quarter of this year from 18.5 per cent., as shown in the corresponding period of 1934, to 23.7 per cent., and the details of the table, setting forth these figures quarter by quarter, lead to the conclusion that, with every rise in profits, dividend policy becomes increasingly conservative; not only because it is sound policy to aim at steadiness in distribution, but also because, in periods of revival, opportunities for the profitable employment of liquid capital are proportionately increased. Increased capital outlay means better demand for labour and a higher wages bill, while at the same time the larger dividends paid to shareholders expand their purchasing power, quicken the demand for goods and services, and once more work through into wages

and so into the general pool of consumption.
We always hear plenty about the vicious circle of depression, but the equally effective

sion, but the equally effective tendency of prosperity and recovery to propagate 'themselves and to continue their progress by their own momentum is too often ignored.

Apart from possible external shocks, all the indi-cations given by the business body are signs of growing vigour, and capacity for growth, not only back to the level of 1929, but to a far higher standard of activity. It is true that nationalism and trade barriers are holding, and will hold, international commerce in a stifling grip. But in a considerable number of countries-Britain and the sterling area, the United States, most of the South American republics, and some even in storm-tossed Europe—internal recovery has already made rapid progress. As internal recovery grows, the demand for luxury goods from abroad grows with it, and pays for them tariff or no tariff. A recent visitor to Brazil was struck by the number of expensive foreign cars that blocked the streets of Rio de Janeiro. Still more significant is the fact that in the first six months of this year the United States have shown what is called an adverse balance of trade—in other words, America has at last been buying abroad a higher value in goods than she has sold; which is, of course, the only sound way in which a great creditor country can take payment from her debtors. Her increase in imports has been largely in foodstuffs, owing to the bad harvests inflicted on her by Providence. But the fact is none the less stimulating to international trade, and beneficial to the position of the primary producers, so hard hit by the fall in the prices of their output.

As to our internal position at home, some dismal prophets tell us that our recovery is artificial, born of a housing policy that is nearing the end of its



HOW THE ITALIAN AUTHORITIES ENSURE THAT THE PEOPLE SHALL GET THE WAR NEWS: ONE OF THE BIG LOUD-SPEAKERS WHICH HAVE BEEN INSTALLED IN THE IMPORTANT STREETS AND SQUARES OF ITALIAN CITIES; ON THE PIAZZA DEL POPOLO, ROME.

activity; and what will happen, they ask, when it ceases to stimulate the demand for labour and materials? But new houses were by no means the only thing that this country needed when it began to pull itself together after the collapse. It is evidently determined to have a new fleet, a fact of special importance to the depressed areas; and when it has finished the provision of necessary new houses, it can see about the reconstruction schemes needed in most of its cities, by which profitable sites can be created, and transport cheapened and improved.



A PAINTING BY LADY ALICE SCOTT OF THE PLACE CHOSEN BY HER AND THE DUKE OF GLOUCESTER FOR THEIR HONEYMOON: BOUGHTON HOUSE, KETTERING—THE DUKE OF BUCCLEUCH'S NORTHAMPTONSHIRE SEAT.

It was announced recently that the Duke of Gloucester and his bride, Lady Alice Montagu-Douglas-Scott, would spend the first part of their honeymoon at Boughton House, the Duke of Buccleuch's Northamptonshire seat. Unusual interest attaches, therefore, to this painting of Boughton House by Lady Alice herself. It shows the lawn and trees in front of the low, creeper-clad mansion. The painting was given by Lord Ernest Hamilton to be auctioned at the Battersea General Hospital Ball, which it was arranged should be held at the Dorchester Hotel on October 16.

yardstick of management and fountain of dividends "—
are still being carried on the tide of improvement
that started almost exactly two years ago. The
reports of 345 companies, made up to dates ranging
from April to June last, show a total increase of
12½ per cent. As compared with the increases shown
in previous quarters, this figure at first sight suggests
that the upward movement in earnings, though still
healthy and vigorous, is losing momentum. But
this impression is subject to two qualifications. In
the first place, the company reports issued in the
September quarter are always the least numerous,
and therefore the least representative of any of the
quarterly batches; and, in the second, the maintenance of any given percentage increase involves a
"geometric" rise in profits which cannot normally
be expected, even of the strongest recovery movement.

Nevertheless, in the opinion of the *Economist*, a certain slackening in the upward movement is, in fact, being recorded, of which the Treasury, the Stock Exchange, and other authorities directly interested in industry's earning power may be well advised to take note. But there is no sign of any serious check to revival; and it is pointed out that, while the downward course of profits was continuous, during the depression of 1930-3, for the best part of three years, the recovery phase has so far lasted for less than two.

Even, therefore, if we accept the correctness of the assumption, so commonly prevalent, that there is necessarily a see-saw up and down movement in business, and that advance must inevitably be followed by reaction, it would seem that according to this law there is a fair chance that progress and profits may continue for at least another year. But is there any reason in common sense why this dreary doctrine should be taken as an immutable law? Economists have for generations been telling us about a "trade cycle," which was supposed to rule over the economic destiny of man, and oblige him to endure a spell of lean years in succession to every period of prosperity. Undoubtedly, such periods of advance and reaction are clearly traceable when we look back over the records of the pre-war development of trade and business. But it is also equally true that in those days, before economic



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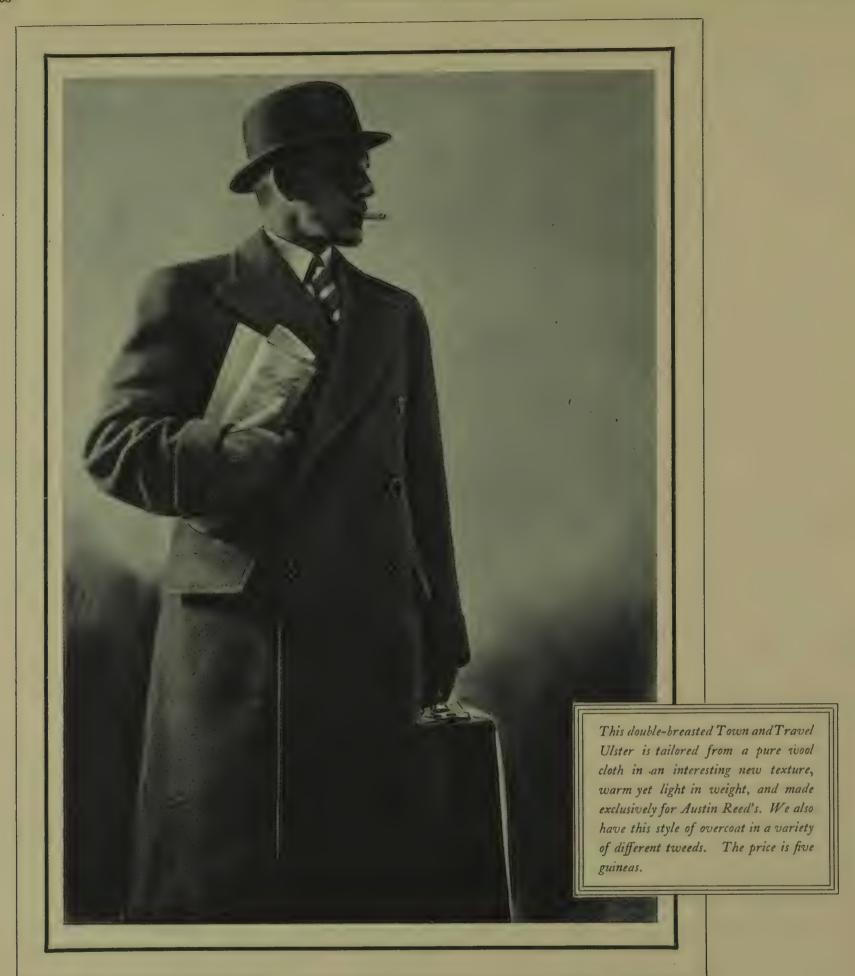
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THE OUTSTANDING EVENT IN THE MOTOR-CAR INDUSTRY:

THE 29TH INTERNATIONAL MOTOR EXHIBITION AT OLYMPIA.

By H. THORNTON RUTTER, A.M.I.C.E., M.I.A.E.

THE Society of Motor Manufacturers and Traders opened their twenty-ninth International Exhibition of private cars, carriage-work, components, tyres, accessories, motor-boats, marine-engines and equipment, caravans, and trailers on Thursday, Oct. 17, and the Show continues daily (Sunday excepted) until Saturday evening of Oct. 26. H.R.H. the Prince of Wales arranged to perform the opening ceremony, and to visit some of the exhibitors' stands in the main halls. This is a somewhat eventful exhibition, as it is to be the last private-car show organised by the Society at this hall. Next year they will move to the Earl's Court Exhibition buildings.

they will move to the Earl's Court Exhibition buildings. True, there is the Commercial Motor-Vehicle Show, also organised by the Society, which will be held at Olympia from Nov. 7 to Nov. 16; but, as the general public regard the private-car exhibition as the leading annual display of motors, this present one can be styled the "farewell to Olympia." Show.

To-day, at Olympia, there are only fifty-three car stands, of which twenty-eight stage English-built cars, four stage Canadian, eight from U.S.A., three German, three Italian, and seven French. But the British-built cars now have a large majority over the foreigners displayed at the first Olympia Show. Also, of the sixteen stalls now devoted to tyres at Olympia, only one displays an Italian and one stall an American tyre. Both these, however, are now an American tyre. Both these, however, are now made in England, so that one can truly state it is an "all-British" Show, with just a sprinkling of French, German, Italian, and American exhibits to give it a really international flavour. The carriage-work section is particularly interesting this year, as the coachbuilder has endeavoured to cater for speed, comfort, and a handsome appearance. A streamline effect has been given even to the stately landaulette and limousine. The coachbuilders occupy forty-two stands.

There is also the marine section, with its thirty-eight

stands of motor cabin-cruisers, motor-boats, dinghies, river launches, and accessories. Here the visitor will find 35-knot speed-boats, comfortable cabin-cruisers in which he and his family could navigate round the world, and pleasure-launches for picnics beside river or sea. These, with the caravan and trailer stands (fourteen of these) and the cars already wentioned give a choice of transport of infinite trailer stands (fourteen of these) and the cars already mentioned, give a choice of transport of infinite variety. At one of the early Motor Shows, held at the Royal Agricultural Hall in 1898, the magneto made its appearance on the stand of an accessory-maker, under the style of "Simms' archimedian ignition gear for explosion or impulse motors." It weighed about 18 lb. To-day, when visiting the accessory stands in the galleries, you can find magnetos weighing under 5 lb., one hundred times more efficient, and less than a quarter of the price. At the present Olympia Exhibition there are 255 stands devoted to

been his first consideration, but at this twenty-ninth Exhibition coachwork is roomier, because the chassis is wider and lengthened in many instances. If not actually lengthened, the engine is placed more forward, so as to allow the coachbuilder to do his best to seat the passengers at
the back in front of the
rear-axle and not over it.

There is also a general
increase of models with a
higher horse-power rating to take advantage of the

25 per cent. reduction of the horse-power tax. And no doubt the public will take advantage of its



ancient and modern: a 1936 rover "fourteen" sports saloon in a pictures Que setting.



SUPERB COACHWORK FITTED ON A FAMOUS CHASSIS: THE BEIGE BARKER SPORTS LIMOUSINE, ON A 20-25-H.P. ROLLS-ROYCE CHASSIS, SUPPLIED TO THE MARQUISA DE POSOBLANCO.

every kind of accessory a motor-car and a motorist could desire.

As for the cars themselves, the public will find few startling novelties, but a more general inclination of the designer to give more consideration to the comfort of the passenger. In the past, the driver has opportunity. An owner accustomed to pay £10 per annum as the horsepower tax of his car will continue to pay this for a car with a 25 per cent. larger engine and probably

30 per cent. more comfort. Consequently, many makers either offer alternative sized engines in their chassis, or have created a new model which fills in the gap of their manufacturing programme to attract a wider market. These new cars, rated from 14 h.p. to 20 h.p., look such nice, large, comfortable vehicles that one wonders how they are made at the moderate price at which they are listed in makers' catalogues. Another admirable feature of the present Exhibition— at least, as far as the cars

at least, as far as the cars are concerned—is that prices are little altered from last year. This is an excellent feature from the point of view of the present owners of these makes, as the value of their cars is not depreciated. There are a few slight changes, a slight reduction here and a slight increase in price there, but generally the motor-manufacturer



A CAR THAT IS ADMIRABLY SUITED TO BOTH TOWN AND COUNTRY USE:
THE NEW WOLSELEY "FOURTEEN" SALOON.

has given the public in his 1936 products a better car for the same price he paid for his 1935 model.

Technical changes in design are also few Front-wheel drives are slowly finding new adherents; independent wheelspringing has slightly advanced in makers' programmes; overhead and side valves still run about equal in favour; but there has been a general stiffening-up of the chassis frame, improved steering on several makes, and every car now has on several makes, and every car now has an easy gear-changing system. Those makers who formerly only gave a synchromesh gear to two speeds, from second to third and third to top, are in many cases giving equal ease in changing from first to second-speed ratio. Some makers of popular cars have also returned to the three-speed in place of four-speed gear-box on their new cars, as engines are now so powerful and flexible.

As for speed, the modern cars are all so quick that I do not believe that there is any car staged which cannot show a speedometer 60 miles an hour at least, however low its horse-power may be rated. Some of the small ones may have to be driven down a slight hill to turn their engine over at the desired revolutions, but they do it, and then keep it up if circumstances of traffic and gradient permit. But the fact is that motorists are beginning to realise that maximum speed beginning to realise that maximum speed is of little importance as compared with good acceleration to moderate pace. If a car reaches 40 to 50 miles an hour in half a minute—a very usual performance of the new cars—it makes possible such a good general road-speed average on tours that it is seldom that the driver works up to the near maximum that the car is capable of. He does not need it.

The real trouble is to keep the modern car of even

The real trouble is to keep the modern car of even 8 or 10 h.p. down to 30 m.p.h. in restricted speed areas on top gear, as, with the throttle only very slightly opened, the driver finds that his pace is over 30 m.p.h. before he realises it. Therefore, many motor-car manufacturers have incorporated a special marking at 30 m.p.h., so that when the speedometer-needle reaches that mark, the driver's attention is called to it.

A year ago there were rumours that the four-cylinder-engined car would find more favour in the higher powers above 10 h.p. than the six-cylinder motor. higher powers above 10 h.p. than the six-cylinder motor. As a matter of fact, the six-cylinder has more than held its leading position, while three famous makers are introducing a new eight-cylinder car. Consequently, the present exhibition contains more multi-cylinder cars than four-cylinder models. As far as one could see at the private view on Wednesday, the motor manufacturers are catering for the public in groups. manufacturers are catering for the public in groups. There are the open touring sports cars from 9 h.p. up to the 3½-litre Bentley. Then there are the cars developed from racing experience, which are now fitted with closed coachwork, quite fast, but more comfortable than the sports type. These have a somewhat rakish look and so-called streamline in the low roof of the coachwork. They are provided for the older motorist, but the class which wants speed with protection from draughts. Then come the "popular" tection from draughts. Then come the "popular" cars. They are made in large numbers, are wonderful in their value for the price asked, have quite a turn of speed, and range from 8 h.p. to 25 h.p., so cater for a very large section of motorists. Comfort and smoothness in their running is one of their chief virtues. Lastly, there are the "class" cars. [Continued overleaf. Continued

Rolls-Royce. The great surprise of the present Olympia private-car exhibition is the first appearance of the new "Phantom III." Rolls-Royce chassis of twelve cylinders (a V double-six), rated at 50.7 h.p., with independent front-wheel suspension. It is still a 40-50-h.p. Rolls-Royce in its maker's catalogue, and not only carries on the long-established nomenclature, but has all the characteristic features of Rolls-Royce cars which have earned them the title of "the best car in the world." The twelve-cylinder engine, 3½ in. bore and 4½ in. stroke, runs with even greater smoothness, flexibility, silence, and higher acceleration than the six-cylinder-in-line "Phantom II." motor, while the comfort of the occupants is increased by the independent front-wheel suspension. This is particularly noticeable in the back seats under difficult road conditions. Comfort is further enhanced by remarkable road-holding qualities and stability on corners, even at high speeds. Further, the new "Phantom III." chassis, costing £1850, has a frame providing for wider and more comfortable back seats, whilst a modification in the position of the gear-change and brake-levers gives easy entrance and exit to the driver's seat from the offside.

from the offside.

Further virtues of this new Rolls-Royce are that the steering is lighter in operation, with a larger steering-lock for turning, and that the car is more easily manœuvred by reason of the shorter wheelbase. At the same time, as you will see by the Barker-built silver and blue carriage on the new "Phantom III." chassis and the Hooper enclosed limousine, the body length of the new car is the same as that of the coachwork on the "Phantom II." six-cylinder chassis, although the actual length of the new car is reduced. There is one other improvement in this new car which is of considerable significance to the whole motor industry, namely, independent wheel-suspension. This places independent wheel-suspension in the class of genuine improvements, as



A CAR FOR THE COUNTRYMAN WHO WANTS SOMETHING "OUT OF THE ORDINARY": THE NEW DAIMLER "FIFTEEN" SALOON.

motorists all know that the Rolls-Royce engineers never adopt any change on their chassis without long and strenuous testing. Their adoption of this system gives it a *cachet* no other firm could bestow upon it.

I am afraid that space will not permit me to enlarge on all the virtues of this new "Rolls." But its oil drain-tap to the engine-sump accessible under the bonnet, the master switch, self-adjusting tappets for the valves, isolation of engine heat from the front seats, all gears easy to change and all silent, including reverse, centralised chassis lubrication, and automatic shock-absorbers with over-riding hand-control, are examples of its extreme up-to-dateness. Dual ignition is provided by battery through the medium of two independent electrical contact-breakers and distributors, also two separate coils. The ignition timing is controlled automátically by a centrifugal governor incorporated in each ignition unit. Four carburetters are placed in the V formed by the two banks of six cylinders, two carburetters feeding each row of cylinders. A small independent carburetter is provided for slow running and for starting. A 33-gallon petrol-tank is carried at the rear of the chassis. Petrol is supplied to the carburetters by an electrically-operated duplex petrol-pump. Also permanently fitted lifting jacks are provided to the front suspension and rear axle. The touring limousine is listed from £2575, including every possible useful fating motorists could desire.

Hoopers.

Besides the new 40-50-h.p.
"Phantom III." grey and black
enclosed limousine on the Rolls-Royce stand, Messrs.
Hooper and Co.'s magnificent coachwork is also to

be found staged on their own stand in the coachbuilders' section of this exhibition on the ground floor. Hoopers show admirable examples of their craft in the 40-50-h.p. Rolls-Royce "Hooper" enclosed limousine in black, with a hinged door to the lower part of the rear body-panel concealing a special luggage-grid. The stand also contains a Hooper Sports saloon on a 20-25-h.p. Rolls-Royce chassis painted maroon and black, with boot at rear for



THE NEW "FLYING" STANDARD: A CAR WHICH COMBINES STREAM-LINED APPEARANCE, FAMILY CAR COMFORT, AND SPORTS CAR PERFORMANCE.

luggage, its door dropping down on hinges and supports to form a further luggage platform. The visitor will note that all the Hooper-built carriages exhibited carry illuminated back number-plates. It is a fashion

which every maker should adopt. There are also a 3½-litre Bentley chassis with Hooper coupé - cabriolet coachwork, painted cream with chromium moulding—a very attractive car—and a "straight-eight" Daimler chassis carrying a Hooper enclosed limousine, painted blue with a red line, a most comfortable family carriage of dignified appearance.

Barker and Co.

No doubt visitors to the coachbuilders' section of Olympia's present Motor Car Exhibition will notice that the high-class coachbuilder shows his skill and craftsmanship on high-class chassis only. An example of this policy is to be seen on the stand of Barker and Co. (Coachbuilders), Ltd. There this famous firm display a Barker

enclosed 40-50-h.p. Rolls-Royce limousine seating four or five persons, painted black, with a fine line of untarnishable metal to give

four or five persons, painted bloof untarnishable metal to give emphasis to its graceful design and relieve the black panels of any sombreness. The gold inlay of the woodwork, the wireless set in a cabinet, and the calf-skin upholstery give this carriage a style of its own. Two shades of grey distinguish the six-cylinder 20-25-h.p. Rolls-Royce Barker saloon, with its soft grey leather cushions, while the stage also displays a 3½-litre Bentley Barker saloon, in two attractive shades of green, with untarnishable metal moulding as a finish. These cars, together with the "straight-eight" Daimler Barker enclosed limousine seating six or seven persons, painted maroon and black, give a wide choice in styles of most attractive coachwork. It is hard to say which would be one's choice (leaving out price), as they are all desirable, yet have individual characteristics which will appeal to different tastes.

types of luxurious coachwork. A four-door saloon with a sunshine roof is fitted with suit-cases in the boot at the back. The panels are painted green and the interior upholstered in fawn leather. The price is £1480. A drop-head coupé having two doors and seating four persons is the second Bentley exhibit. This car is finished in black, with grey hood and wheels and upholstery in grey leather. A special feature of this exhibit is the neatness of the hood when

folded, which practi-cally converts the car into an open four-seater. Complete with fitted suit-cases and all the usual equipment, this car differs somewhat in design from the saloon previously mentioned. caters for those who have different tastes in body lines. The carriage is finished in two shades of metallic blue and upholstered in blue leather, costing £1698 as shown.

Lastly, there is the famous 3½-litre Bentley
"sports" tourer with all-weather equipment, finished in white with black leather upholstery. Its striking appearance will attract purchasers who wish

for a very swift open touring car and are willing to pay its price of £1390.

Daimler.

Olympia's motor-car exhibition is most instructive now that the stands show examples of cars and their parts in actual working. Thus a 50-h.p. "Double-Six" twelve-cylinder Daimler engine on this maker's demonstration stand is of unusual interest, as it is the power-unit used in the large special Daimlers, such as built for H.M. the King. As the power-unit to the royal cars of state, no doubt it will interest many from that point of view, though the technically-minded visitor can see the manner in which the twelve connecting-rods, six on each side, operate on the one six-throw crankshaft, and the arrangement and details of the overhead valve gear. As the valve covers and the sump are removed, and the exhibit mounted on a mirror, the working parts can be seen easily. The Daimler Company has also a new eight-cylinder "Straight Eight" displayed on its stand in the Main Hall. This is shown in chassis form and with Daimler coachwork as a sports saloon in black, with a chromium moulding at the waist and brown leather upholstery. The engine of eight cylinders, 72 mm. bore and 105 mm. stroke, has a total cubic capacity of 3'421 litres and a rating of 25.7 h.p. (tax, £19 10s.). It has a dual downdraught carburetter, which feeds the centre four cylinders independently of the outer four cylinders. This was an original feature of the big Daimler "Straight Eight" which proved eminently successful. Daimler fluid-flywheel transmission, full automatic lubrication of the chassis, and built-in hydraulic lifting jacks are fitted. Besides examples of this new 3½-litre Daimler.



A SMALL CAR WITH COACHWORK THAT PROVIDES FOR EASY EXIT AND ENTRANCE: THE MORRIS "EIGHT" FOUR-DOOR SALOON.

Bentley. Bentley comes into the category of "class cars," as the exhibits on this stand at Olympia demonstrate. Here one sees this 3½-litre-engined chassis carrying four different

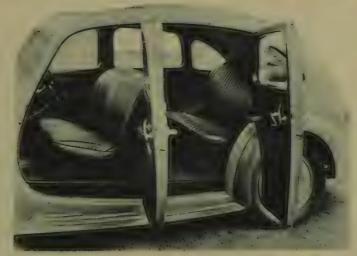
which, by the way, is listed at £995 for its sports saloon, the Daimler staging contains examples of the new "Twenty" limousine in maroon and black (which is now fitted with a slightly larger engine,



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THE FLYING STANDARD BRITISH BUILT FOR MOTORISTS WHO PUT QUALITY FIRST &

Continued.] rated at 23'81 h.p. and taxed at £18 per annum), the popular 15-h.p. saloon in grey and black (with its adjustable steering-column to fit all sizes of drivers); the "Light-Twenty" Daimler saloon in blue and black, and a Hooper limousine, painted black, on the "Straight-Eight" chassis. All these cars are fitted with Triplex glass. In fact, this safety device is common to the Austin, Armstrong-Siddeley, B.S.A., Citroën, Fraser-Nash, Hillman, Hudson Essex, Humber, Lanchester, M.G., Morris, Riley, Rover, Standard, Talbot, Triumph, and Wolseley cars exhibited.

Riley. At this Show the visitor will not fail to see that the motor-racing manufacturers are now providing the public with carriages as well as sporting cars. A carriage has to have all the attributes of comfort for its occupants. Sports cars first and foremost aim at high speed rapidly attained, and the comfort part of their design is a secondary matter. Now this year one finds sports chassis carrying comfort-giving coachwork. The Riley stand is a good example of

this change-over. And Mr. Victor Riley, in introducing his 1936 programme, stated that they would still continue to race, since it was by this means that they learnt how to improve their cars. The novelty

they learnt how to impof the stand is the new V-type eight-cylinder Riley, stated to be capable of 90 miles an hour. In either the "Adelphi" or "Kestrel" coachwork, passenger and luggage accommodation is particularly commodious, and high average speeds in uncanny silence provide an entirely new kind of motoring, satisfying the motorists who use their cars for pleasure



A RILEY MODEL WITH A WIDE APPEAL: THE NEW 9-H.P "MERLIN" SALOON, THE PRICE OF WHICH HAS BEEN REDUCED.

mainly, but to whom a good performance appeals. Another welcome surprise is the reduction in price of the 9-h.p. "Merlin" Riley, now listed at £269, since its first introduction some eight years ago. This, too, including improvements that provide a body of special steel construction, a super-rigid chassis, pre-selectagear, and also bumpers fore and aft. The front compartment has been entirely cleared of all obstructing levers. And the brakes are excellent, as I have proved myself by driving this car, which is particularly steady at all speeds on

saloon (£450), and the 1½-litre "Sprite" two-seater sports car (£425), beloved by competition drivers. The success of the 1½-litre Riley in winning the Tourist Trophy car race this year, and many other notable contests, has caused many motorists to use it with an ordinary touring body, as in that guise it can attain 85 miles an hour as its maximum road speed. The "Sprite" is also available with the 2-litre six-cylinder engine, which has had many racing successes this year, including the British Empire Trophy race at Brooklands.

the road. The Riley stand also contains examples

Austin. Placed centrally in the Main Hall, the Austin stand has the advantage of position combined with one of the widest selection of cars displayed at moderate prices to be found at Olympia. Including three polished "Show" chassis, there are eleven Austin cars on this staging. The largest is the Austin "Twenty" "Mayfair" limousine, with its sixcylinder engine developing 60 b.h.p., and running silently at all speeds. This is priced at £650. This [Continued overleaf.]



A CAR WHICH HAS RECENTLY ACHIEVED GREAT POPULARITY: THE VAUXHALL "BIG SLX," SHOWING ITS DISTINCTIVE FRONTAL APPEARANCE AND ITS HANDSOME RADIATOR GRILLE.

BENTLEY

The Silent Sports Car

'I could specify many other commendable points, major and minor, that characterise the Bentley; without mentioning all of them it is impossible to explain fully why the car is so alluring. There is no one feature, no half-a-dozen features that account for its excellence; it is the combination of all of them. Every detail has its share in giving the car, the driving of it, and its performance such an outstanding appeal."—Liverpool Post

Bentley Motors (1931) Ltd have for disposal a limited number of $3\frac{1}{2}$ -litre Demonstration Cars in excellent condition and guaranteed



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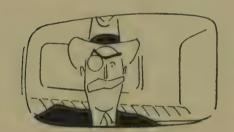
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1. he found the style of coachwork he'd been looking for —elegant, dignified and sensible. Plenty of head-room, no waste of body space through overhang. Easier to park and garage, too . . .



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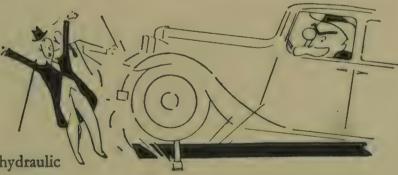
3. he noticed the large windows for generous vision and the correctly inclined windscreen which prevents rear window reflection . . .



4. he lifted the bonnet and noted the clean engine layout, the new type steering gear, the down-draught carburetter, and a score of other mechanical refinements . . .



5. after which he was delighted to examine the Girling type brakes—such an aid to control and road safety...



6. and finally, he tried out the Smiths' 'Jackall' hydraulic jacking system—standard on the larger models.

Noting these improvements and knowing the wonderful reputation of the Austin for Dependability and Lasting Wear, not to mention its high resale value (in itself a confirmation of superior worth), he turned over in his mind the sound sense of

You buy a car—but you invest in an

AUSTIN

GRAND HALL, STAND 96 OLYMPIA, ANNEXE, STAND 161

Continued.) season an hydraulic jacking system and Girling-type brakes with an induction silencer have been added to the chassis equipment. There are also displayed the Austin "Eighteen," with its "York" saloon (£335 10s.), and the Austin "Sixteen" "Hertford" saloon, costing £298. Both these six-cylinder

models have four-speed synchromesh gear - boxes, and a cross - braced frame providing a low floor and wide entrance doors. The "Ascot" 11'9-h.p. four-cylinder saloon, with its downdraught carburetter, silenced induction, and improved steering, is listed at £208, with every de luxe feature. This "Twelve-Four" Austin may be bought withalternative powerunits of 13'9 h.p. or 15'9 h.p. six-cylinder as featured

engines, as featured in the polished chassis displayed. This car also has synchromesh gear on all its gears, second, third, and top. The "Ten-Four" Austin "Colwyn" cabriolet, priced at £178, provides a car giving both closed-carriage comfort and, when opened, the advantages of a touring car. Both the "Pearl" cabriolet (£128) and the "Pearl" saloon (£125), with the redoubtable 8-h.p. Austin engine, are staged as examples of the popular "Seven." It will be noticed that these cars are more roomy and are, indeed, large cars in miniature, yet swift and safe at all speeds.

At the Austin demonstration stand, the 18-h.p. Austin chassis with the self-selector Hayes transmission, is staged, and the Austin "Twenty" synchromesh gear-box sectioned for inspection and in operation, so that visitors can see the methods of its working. In the Marine Section of the Exhibition the Austin Motor Company have staged their 7-h.p. Austin "Thetis" marine motor, with magneto ignition and reduction gear, and the Austin 10-h.p." Triton," with coil ignition, electrical equipment, and reduction gear; as well as a complete motor-boat powerunit of the "Thetis" engine, with propeller-shaft,

stem tube, propeller, exhaust pipe, petrol-tank, and

B.S.A. Novices who are looking for the easiest car to drive in the Show should visit the stand of the Birmingham Small Arms Co., Ltd., commonly known as the B.S.A.



COACHWORK THAT WILL SATISFY THE MOST FASTIDIOUS: THE TRIUMPH GLORIA "VITESSE" SALOON.



A NOTABLE ALVIS: THE NEW "CRESTED EAGLE" SPECIAL LIGHT-SIX SALOON.

There they will find the lowest priced car fitted with the Daimler fluid-flywheel pre-selector gear transmission. Once started, the B.S.A. engine never "stalls," because the fluid-flywheel allows the motor to keep revolving while the car is stationary or moving slowly. The driver has only to put on his hand-brake to stop the car moving, and accelerate slightly (provided the gear has been selected and engaged) to forge ahead at will on releasing the brake. The result is that, when halted on a hill, the novice can make a clean re-start without any running backwards. Also, the pre-selector gear abolishes all need for skill in gear-changing. The driver moves the finger on the quadrant on the steering-column to the gear required, and lo! the gear is changed to the desired ratio. That is why so many new drivers take their official "exam" on a B.S.A. to obtain their driving licence. Once obtained, they can then take their time to master the intricacies (if any) of driving other makes of cars. To return, however, to the B.S.A. stand at Olympia. Its contents are six cars, three of 10 h.p.: a saloon in grey and black (£225), a saloon de luxe in blue (£235), and a streamline saloon with black panels and silver moulding, also £235. These have as companions on the staging three 12-h.p. "Light-Six" six-cylinder models. There is the "Light-Six" sports saloon, in duo-tone green, listed at £285; the coupé in maroon and black; and

the saloon de luxe, in green and each costing £275. Lare all nicelooking cars, and the seating arrangements are good. The "Tens" are upholstered in grey leather, blue leather, and red leather, while green and red leather favoured are for the "Light-

Six." The engine of the 10-h.p. B.S.A. has sideby-side valves, while the six-cylinder model has overhead valves. [Continued overleaf.

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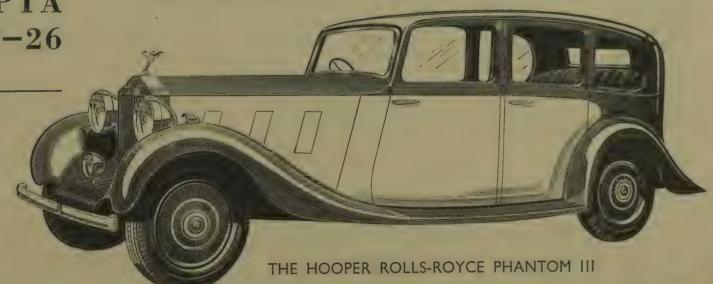
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A new Alvis car of six cylinders will be welcomed by A new Alvis car of six cylinders will be welcomed by the sporting motorists on the look-out for a high-class speedy car of 3½ litres capacity and rated for taxation purposes at 25.63 m.p.h. The chassis is priced at £775, and while this new model is only shown in chassis form at the Alvis stand, the complete car can be viewed on several stands in the Coachbuilders' Section. Salient features of its design include a seven-bearing crankshaft, three carburetters, overhead valves fitted with patent multiple valve springs, and dual ignition. It has the Alvis all-silent, all-synchromesh four-speed gear-box, Alvis independent front-wheel springing and steering. This is one of the cars in the Show which depend upon their magneto for ignition, although carrying a coil as well. The specification states magneto for ignition, although carrying a coil as well. The specification states that dual ignition, consisting of polar inductor magneto adapted by the use of special switches and high-tension coil to work as coil ignition for starting or in the unlikely event of magneto failure. One-shot chassis lubrication is operated from tank on dashboard. Hartford telecontrol shock-absorbers are fitted on front and rear wheels, with adjustment and gauges within easy reach of the driver. Cantilever front springs and underslung semi-elliptic rear springs of exceptional length are fitted in grease-filled leather gaiters. Twin electrical



SPLENDID WAY TO ENJOY THE WILD SCENERY OF WALES IN COMFORT AND EASE:

AN AUSTIN "EIGHTEEN" AT PONT ABERGLASLYN.

petrol feed pumps supply the three carburetters from the tank at the rear petrol feed pumps supply the three carburetters from the tank at the rear of the chassis. Its capacity is seventeen gallons. Besides this new six-cylinder 3½-litre Alvis, the stand contains examples of the "Firebird Fourteen," the smallest car in the Alvis range, and the only one with a four-cylinder engine. A new 20-h.p. "Crested Eagle" town carriage with independent front springing as a seven-seater limousine is staged, listed at £900; also the "Silver Eagle" "Sixteen" saloon at £598, and the "Speed Twenty" as a sports four-seater model in grey and red, costing £700, with open touring coachwork.

The popular Lanchester 10-h.p. car is staged at Olympia Lanchester. On that company's stand. It has a slightly larger engine this year, which increases its rating to 10.8 h.p., so pays a £9 5s. tax for its annual road licence. The bore of the engine is now 66 mm. and stroke 105 mm.



A FAMILY CAR AT A REMARKABLY MODERATE PRICE: THE "BANTAM" SINGER TWO-DOOR DE LUXE SALOON, WHICH COSTS £135.

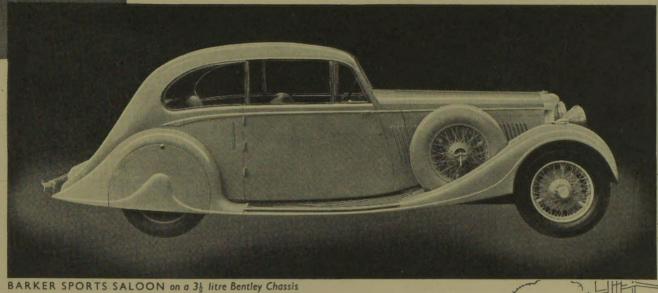
but the increased power gives this car a comfortable maximum speed of 65 m.p.h. with corresponding improvement in acceleration and hill-climbing. The saloon in medium blue (£298) and a coupé in duo-tone green (£308) are staged in company with the Lanchester 18-h.p. saloon in maroon (£580) and sports saloon in black (£595) and a cabriolet (£665). Two examples are also exhibited of the Lanchester "Light-Six" with standard and de-luxe coachwork. The saloon listed at £350 is virtually a six-cylinder edition of the "Ten," and the sports saloon at £375 has additional refinements in its body-work. The engine of the "Eighteen" Lanchester has also been increased from 2.39 litres to 2.565 litres, so its performance has been improved. litres to 2.565 litres, so its performance has been improved.

Morris. Lord Nuffield's patriotism takes the practical form of producing cars at the Morris Motors Ltd., works, which are designed to regain the trade lost to the U.S.A. during the Great War. This Show he has surpassed himself, as I think that the large crowd of visitors to the



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Continued

Morris stand at Olympia on the opening day voiced the general opinion when they said that the new "Big Six" Morris saloon, listed at £280, with 25-h.p.

the blue and black two-door saloon (£132 108.) and the green and black four-door saloon (£142 108.; both with sliding heads) are truly small replicas of the big cars in their comfortable equipment. As for the 10-h.p. saloon in red and black, with sliding roof, staged here, it is a roomy little carriage with a

big cars in their comfortable equipment. As for the 10-h.p. saloon in red and black, with sliding roof, staged here, it is a roomy little carriage, with a touch of dignity. Its price is £182 10s., as compared with the grey and black 12-h.p. saloon costing £187 10s.



Motorists will welcome the example of the Standard Motor Company, of Coventry, who are producing only de luxe models for their 1936 programme, with the exception of the two-door "Nine" at £135, although its fittings are of a high-class character. Also the prices show a considerable reduction as compared with

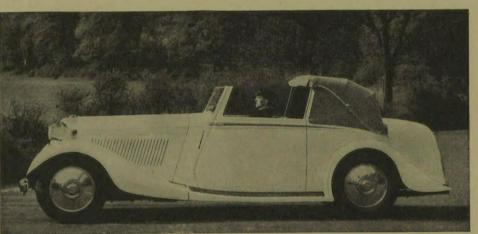
"Nine" has, in addition, glass louvres at the top of all door-windows. On the "Ten" Standard models there are twin horns and a dual-blade screen-wiper. All have four-speed synchromesh gear-boxes, and telescopic adjustable steering-columns are fitted on the "Ten," "Twelve," and "Sixteen" Standard cars. Easy-jacking system is also included. Among the new cars on the stand are the "Light-Twelve" and "Light-Twenty," which give a rather higher roadspeed performance than the "Twelve" and "Twenty" six-cylinder models. The "Light-Twenty" saloon is priced at £275, while the "Twenty" with the same engine costs £395 for the seven-seater saloon, or £450 with a longer wheelbase. The three new "Flying" Standard cars announced are attractive. They have streamlining, and the all-seats-within-the-wheelbase as a leading feature. The "Flying Twelve" horse-power, costing £259, is stated to have a genuine maximum speed of 70 m.p.h., with its aluminium head and 6.5-to-1 compression. The "Flying Sixteen" Standard has a maximum of 75 m.p.h. This car costs £299; while the "Light-Twenty" "Flying "Standard is credited with 80 m.p.h. if asked for, and is only £315, so all the new "Flying" Standard models are very moderate in price when their excellent road performance is considered.



EXPLORING THE COUNTRYSIDE IN A RENAULT STRAIGHT-EIGHT "FIVE-TO-SIX SEATER" COUPÉ; A CAR, WITH A MOST UP-TO-DATE APPEARANCE, IN WHICH A LOW CHASSIS MAKES POSSIBLE THE ELIMINATION OF FOOT-WELLS; WHILE THE ABSENCE OF RUNNING-BOARDS ALLOWS FOR INCREASED ELBOW-ROOM.

rated engine, is the cheapest and best value in cars in the Exhibition for those who want to drive it in any part of the universe. This black six-cylinder 25-h.p. Morris has a sliding roof, windscreen that can be thrown fully open, and most comfortable seats. There is also the 18-h.p. six-cylinder special coupé, in blue colouring, as the other example of the new "Big Sixes" in the Morris range. The latter's cost is £335, and a very smart car it is at that figure. Both these cars have permanent hydraulic lifting jacks fitted, so that changing a wheel is simple. The stand also holds examples of the popular Series II. "Ten-Four" and "Twelve-Four" range, besides three 8-h.p. cars. The all-red 8-h.p. two-seater, complete with bumpers and traffic indicators, costing £120 10s., will appeal to a wide market, while both

last year's (1935) corresponding models. The two-door new "Nine" at £155, and the four-door "Nine" at £169, have finest furniture-hide upholstery, chromium - plated lamps, and pile carpets with felt underlay. Triplex toughened glass is fitted all round; and the four-door



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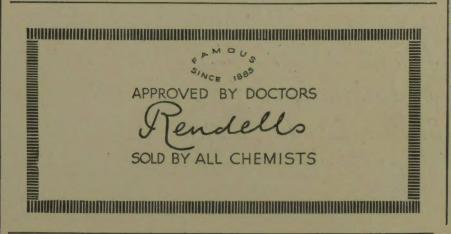
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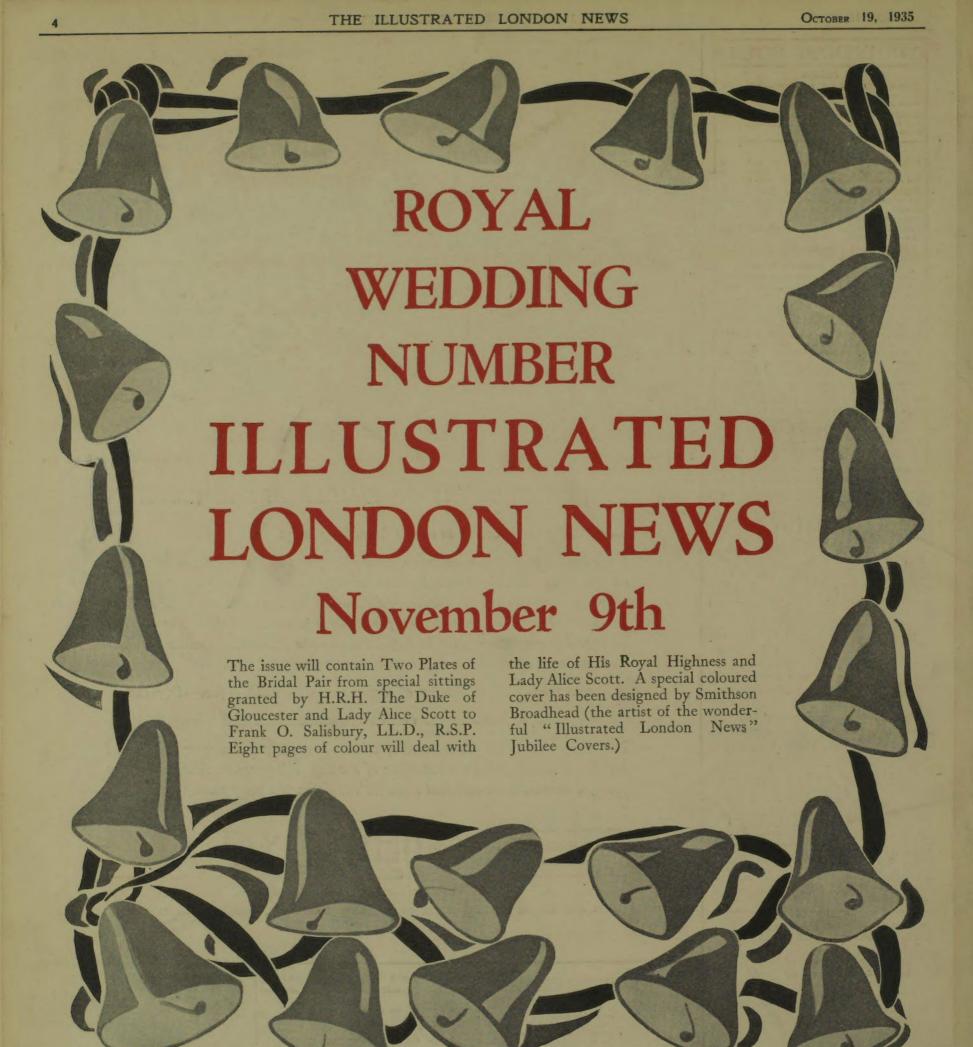




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